



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Princeton University Library



32101 063604985

3528

.502

RECAP

3528

BOOK IS PRES

Library of
Princeton University.



English
Seminary.

Presented by

Mr. Charles Scribner

The Pronunciation of English

CAMBRIDGE UNIVERSITY PRESS

London: FETTER LANE, E.C.

C. F. CLAY, MANAGER



Edinburgh: 100, PRINCES STREET

Berlin: A. ASHER AND CO.

Leipzig: F. A. BROCKHAUS

New York: G. P. PUTNAM'S SONS

Bombay and Calcutta: MACMILLAN AND CO., LTD.

All rights reserved

The Pronunciation of English

i. Phonetics

ii. Phonetic Transcriptions

by

Daniel Jones, M.A.

Lecturer on Phonetics at University College, London

UNIVERSITY
LIBRARY
PRINCETON N.J.

Cambridge
at the University Press

1909

First Edition 1909
Reprinted 1909

WILHELM
WASSEL
A. B. NOTEDAN

PREFACE

IN studying the pronunciation of a language two things are necessary, firstly to acquire familiarity with the various elementary speech sounds of which the language is composed and the modes of producing them, and secondly to learn when and in what combinations the elementary sounds are used so as to form words and sentences.

This book is accordingly divided into two parts, Part I dealing with phonetics proper, that is the analysis and classification of the elementary speech sounds of the English language, Part II consisting of phonetic transcriptions of passages selected from well-known English authors. In Part I Standard Southern English pronunciation is dealt with in detail and the principal varieties of pronunciation heard in London and elsewhere are described. Part II contains specimens of various kinds of pronunciation and is divided into five sections. Sections I, II and III contain transcriptions of average Standard English (as defined in Part I, § 1), illustrating the careful conversational, the rapid conversational, and

(RECAP)
35-18
502

NOV 27 1938 252302

Digitized by Google

the declamatory styles of pronunciation respectively; section IV contains transcriptions of the actual pronunciation of various educated persons from different parts of the country; section V consists of a specimen of uneducated London dialect.

The phonetic system used is that of the *International Phonetic Association*, and the symbols are fully explained in Part I. The ordinary spelling of the pieces transcribed is given at the end for reference.

I have to thank the following authors and publishers for kindly allowing me to reproduce copyright matter: Messrs Sampson Low, Marston & Co. for the illustrations of the Larynx (fig. 2) which are taken from *Voice, Song and Speech* by Browne and Behnke, Messrs George Bell & Sons for the poem of Calverley (no. 3), Mr Benson and his publishers Messrs Methuen for the passage from *Dodo* (no. 9), Dr Fuhrken and Dr Rodhe for the transcription from Fuhrken-Jespersen-Rodhe's *Engelsk Læsebok* (no. 17), Messrs Macmillan & Co. for the passage of Huxley (no. 19), Messrs Teubner for the transcription from Lloyd's *Northern English* (no. 20), and Mr Pett Ridge for the passage from his *London Only* (no. 26).

I also wish to express my thanks to Mr G. Noël-Armfield (London), Dr E. B. Edwards (London), Mr H. D. Ellis (London), Mr B. Lockhart (Scotland), and Miss B. Robson (Edinburgh), for their kindness in furnishing me with transcriptions of their respective pronunciations

(nos. 16, 18, 19, 22 and 24 respectively) and giving me information for the notes which are placed after each transcription. I am also indebted to Dr G. E. Fuhrken, the transcriber of no. 17 mentioned above, for information regarding his pronunciation. Special thanks are also due to Mr Noël-Armfield, who was kind enough to make the transcriptions of the pronunciation of Mr R. P. H. Blore (no. 21), Mr J. H. Fudge (no. 23) and Mr J. Sinclair (no. 25) (whose kindness in allowing their pronunciation to be recorded I also desire to acknowledge) and to furnish me with notes on their pronunciation.

The present work is primarily designed for the use of English students and teachers, and more especially for students in training-colleges and teachers whose aim is to correct cockneyisms or other undesirable pronunciation in their scholars. At the same time it is hoped that the book may be found of use to lecturers, barristers, clergy, etc., in short to all who desire to read or speak in public. The dialectal peculiarities, indistinctness and artificialities which are unfortunately so common in the pronunciation of public speakers may be avoided by the application of the elementary principles of phonetics. It may be added that a study of the pronunciation of the mother tongue is the indispensable foundation for the acquisition of the correct pronunciation of foreign languages.

It is not necessary to urge further reasons why English people should be encouraged to study the pronunciation

of their own language. The fact that the Board of Education has now introduced the subject into the regular course of training of teachers for service in public elementary schools is sufficient proof that its importance is now generally recognised.

D. JONES.

WIMBLEDON,
April, 1909.

CONTENTS

SECTION	PAGE
Preface	v
Table of English Speech Sounds	xiii
Values of phonetic symbols	xiv
Abbreviations	xvii
Script forms of phonetic symbols and specimens of phonetic writing	xviii

PART I: PHONETICS

I.	Standard pronunciation	1
II.	Organs of Speech :	
	General remarks	2
	Vocal chords. Breath and Voice	3
III.	Classification of Sounds :	
	General remarks. Definitions of Vowels and Consonants	6
	Classification of Consonants	7
	Classification of Vowels	9
IV.	English Speech-sounds in detail :	
	General remarks	14
	Consonants: Plosives	15
	Liquids	19
	Fricatives	28
	Semi-Vowels	33
	Vowels	34
V.	Nasalisation	48

SECTION	PAGE
VI. Assimilation	49
VII. Quantity	52
VIII. Syllables	55
IX. Stress	57
X. Breath-groups	58
XI. Intonation	59
XII. Theory of Plosive Consonants.	65
XIII. Initial and Final Voiced Fricatives	69

PART II: PHONETIC TRANSCRIPTIONS

I. Standard Pronunciation. A. Careful Conversational Style:	
1. BRONTË, a passage from <i>Jane Eyre</i>	73
2. BURKE, a passage from <i>Thoughts on the French Revolution</i>	74
3. CALVERLEY, <i>Contentment</i> (after the manner of Horace)	75
4. SCOTT, <i>Hunting Song</i>	77
5. THACKERAY, a passage from the <i>Essay on Whitebait</i>	79
6. WORDSWORTH, "I wandered lonely"	82
II. Standard Pronunciation. B. Rapid Conversational Style:	
7. DICKENS, a passage from the <i>Pickwick Papers</i>	83
8. GEORGE ELIOT, a passage from the <i>Mill on the Floss</i>	85
9. BENSON, a passage from <i>Dodo</i> (with Intonation Curves)	87

SECTION	PAGE
III. Standard Pronunciation. C. Declamatory Style:	
10. BYRON, a passage from <i>Childe Harold</i>	98
11. GLADSTONE, Peroration of the Speech on the <i>Second Reading of the Reform Bill of 1866</i>	99
12. KEATS, Sonnet to <i>Sleep</i>	101
13. MILTON, <i>At a Solemn Music</i>	102
14. SHAKESPEARE, a passage from <i>Julius Caesar</i>	103
15. TENNYSON, Lyrics from <i>The Princess</i> (with Intonation Curves)	104
IV. Pronunciation of particular speakers :	
16. ADDISON, a passage from <i>Sir Roger de Coverley's country residence and friends</i> (pronunciation of G. Noël-Armfield, Esq., Yorkshire and London)	108
Notes on Mr Noël-Armfield's pronunciation	109
17. FUHRKEN-JESPERSEN-RODHE, anecdote taken from Fuhrken's transcription of Jespersen-Rodhe's <i>Engelsk Læsebok</i> (pronunciation of G. E. Fuhrken, Esq., London)	111
Notes on Dr Fuhrken's pronunciation	112
18. GOLDSMITH, a passage from <i>Beau Tibbs at Vauxhall</i> (pronunciation of Dr E. R. Edwards, London)	112
Notes on Dr Edwards' pronunciation	113
19. HUXLEY, a passage from <i>Discourses Biological and Geological</i> (pronunciation of H. D. Ellis, Esq., Devonshire and London)	114
Notes on Mr Ellis' pronunciation	114
20. LLOYD, a passage from the <i>Daily Mail</i> as transcribed in Lloyd's <i>Northern English</i> (pronunciation of R. J. Lloyd, Esq., Liverpool)	115
Notes on Dr Lloyd's pronunciation	117

SECTION	PAGE
21. MACAULAY, a passage from the <i>History of England</i> (pronunciation of R. P. Houghton Blore, Esq., Lancashire and London) . . .	118
Notes on Mr Blore's pronunciation . . .	118
22. MACAULAY, a passage from the <i>History of England</i> (pronunciation of B. Lockhart, Esq., Scotland and South of England) . . .	119
Notes on Mr Lockhart's pronunciation . . .	120
23. RUSKIN, a passage from <i>Modern Painters</i> (pronunciation of J. H. Fudge, Esq., Hampshire and London)	120
Notes on Mr Fudge's pronunciation . . .	121
24. SCOTT, a passage from <i>Old Mortality</i> (pronunciation of Miss B. Robson, Edinburgh) . .	122
Notes on Miss Robson's pronunciation . . .	123
25. STEVENSON, a passage from <i>Treasure Island</i> (pronunciation of J. Sinclair, Esq., Glasgow) .	124
Notes on Mr Sinclair's pronunciation . . .	124
V. London Dialect :	
26. PETT RIDGE, a passage from <i>London Only</i> .	126
APPENDIX. Ordinary spelling of the pieces transcribed in Part II	129

TABLE OF ENGLISH SPEECH SOUNDS

This table is for reference only. It should be used constantly in connexion with the detailed descriptions of the sounds, Part I, §§ 29 ff.

		Labial		Dental	Palatal	Velar	Glottal
		Bi-labial	Labio-dental				
Consonants	Plosive	<u>p</u> <u>b</u>		<u>t</u> <u>d</u>		<u>k</u> <u>g</u>	
	Nasal	<u>m</u>		<u>n</u>		<u>ŋ</u>	
	Lateral			<u>l</u>		(<u>l</u>)	
	Rolled			<u>r</u>			
	Fricative	<u>w</u>	<u>f</u> <u>v</u>	<u>θ</u> , <u>ð</u> , <u>s</u> , <u>z</u> , <u>ʃ</u> , <u>ʒ</u>	<u>j</u>	(<u>w</u>)	<u>h</u>
Vowels	Closed	(<u>u:</u>) (<u>u</u>)			Front Mixed Back <u>i:</u> , <u>i</u> <u>u:</u> , <u>u</u>		
	Half-closed	(<u>o</u>)			<u>e</u> <u>o</u>		
	Half-open				<u>ɛ</u> <u>ɛ:</u> <u>ə</u>		
	Open	(<u>ɔ:</u>)				<u>æ</u> <u>ɔ:</u>	
		(<u>ɒ</u>)				<u>a</u> <u>ɑ</u> <u>ɒ</u>	

The sounds underlined in the table are breathed, all others are voiced (§ 9).

Sounds which appear twice in the table have a double articulation, the secondary articulation being shown by the symbol in (); see the sections relating to each of the sounds in question.

VALUES OF PHONETIC SYMBOLS

The following *key words* are in StP as defined in Part I, §§ 1, 2.

Phonetic Symbols	Ordinary Spelling	Phonetic Transcription	
{ a: au ai æ	a: heard in	father	'fɑ:ðə
	au	cow	kəu (see § 135)
	ai	fly	flai
	æ	cab	kæb
(A)	much	matʃ	
b	boat	bout	
d	day	dei	
ð	then	ðen	
e	red <i>nake</i>	red rek	<i>tenice</i> <i>Δ m.</i> <i>lan</i> <i>jolly</i>
ei	play	plei	
ɛ	there	ðeə	
ɔ:	bird	bɔ:d	
ə	above, over	ə'bv, 'ouvə	
f	foot	fut	
g	give	giv	
h	hurt	hɜ:t	
i:	queen	kwi:n	
i	lip	lip	
j	you	ju:	
i.	<i>city</i>		

Phonetic Symbols	Ordinary Spelling	Phonetic Transcription
k	heard in cold	kould
l	" leap, feel	li:p, fi:l (see § 62)
m	" mark	mɑ:k
n	" new	nju:
ŋ	" song	sɔŋ
o	" ^{slow} (November	lou no'vembə (see § 150)
ɔ:	" saw	sɔ:
ɔ	" long?	lɔŋ <i>hot (B.) or caught</i>
p	" pay	pei
r	" right	rait (see § 69)
s	" sun	sʌn
ʃ	" show	fou
t	" too	tu:
θ	" thin	θin
u:	" food	fu:d
u	" good	gud
v	" vow	vau
w	" wine	wain
z	" zeal	zi:l
ʒ	" measure	'meʒə

' means that the following syllable is stressed, e.g.

above ə'bʌv, measure 'meʒə.

· placed under a consonant symbol, as in p, ɪ, means that the consonant is syllabic. It is not usually necessary to insert this mark; see § 199.

The foregoing symbols are those used in the transcription of ordinary Standard English. The following are required in exceptional cases for indicating variations from the normal pronunciation.

- A**, the open back unrounded vowel, § 130
a:, a lengthened **a**, § 126
ä, a vowel intermediate between **a:** and **e**, § 175
ä, " " " " **æ** " **e**, § 175
æ:, a lengthened **æ**, § 100
ɛ:, the half-closed front tense unrounded vowel, §§ 117, 119
ë, the half-closed mixed lax unrounded vowel, § 153
ɛ:, a lengthened **e**
ö, a vowel intermediate between **ɛ:** and **e**, § 175
ɛ-:, a lowered variety of **ɛ:**, § 167
ɛ+:, a raised variety of **ɛ:**, § 167
i, the closed mixed lax unrounded vowel, § 158
ɪ, a vowel intermediate between **i** and **e**, § 111
ɔ:, the half-closed back tense rounded vowel, § 151
ö, the half-closed mixed lax rounded vowel, § 153
ö, a vowel intermediate between **ɔ** and **e**, § 175
œ, the half-open front rounded vowel, § 153
ʊ, the closed back lax unrounded vowel, § 157
ü, the closed mixed lax rounded vowel, §§ 153, 158
ɸ
ɸ
ɸ: } vowels pronounced with "inversion" of the tip of the
ɸ } tongue, § 71
ɸ
ɸ: }
ä }
ɪ } nasalised vowels, §§ 25, 180
ɪ }
ɪ }
ɪ }
P, the glottal plosive, § 47
c, the breathed palatal plosive, § 46
ɸ, the voiced palatal plosive, § 46

ç, the breathed palatal fricative, § 99

d,
y,
z } devocalised **d**, **v**, **z**, §§ 238, 239

l,
m,
n,
r } devocalised **l**, **m**, **n**, **r**, **ɹ**, §§ 14, 51, 55, 185

l^u, **lⁱ**, **l^o** etc., varieties of **l** sounds, § 61

r, the semirolled **r** sound, § 69 note

ɹ, the fricative **r** sound, § 69

ʀ, the uvular **r** sound, § 73

ʃ, a sound intermediate between **f** and **j**, § 101

ʒ, " " " " **ʒ** " **j**, § 101

v^w, a semivocalic **v**, § 77

w, the breathed **w** sound, § 81

LIST OF ABBREVIATIONS

L	London dialect
N	Northern dialects (Lancashire, etc.)
N.Eng.	The North of England
N.Mid.	North Midland dialects
Sc	Scottish dialects
S.Eng.	The South of England
StP	The form of Standard Pronunciation described in Part I, § 2
W	Western dialects (Devon, etc.)

SCRIPT FORMS OF PHONETIC SYMBOLS

ɑ	a	ɔ	ɔ	
æ	æ	ɪ	ɪ	
ɛ	ɛ	ɹ	ɹ	(or ʌ when no confusion can arise)
ʌ	ʌ	ɹ	ɹ	
ɛ	ɛ	ʃ	ʃ	
ə	ə	z	z	
o	o	ɔ	ɔ	

SPECIMENS OF PHONETIC WRITING

*ðə fə:st nekwiɹit əv ə gud ælfəbit ix ðət
it fud bi keipəbl əv bi:ɪŋ ri:tv ənd red
wid i:z ənd ri:tv wid mədɹit kwiknis.*
(Sweet.)

*i:z ənd kwiknis əv reitɪŋ rikwaio
ðət ðə letəz fud bi: i:wili dɹɔɪnd təgeðə.*
(Sweet.)

Many prefer to write : as ʌ, as in the following example.

*it ix indid riməkəbl hau wɹikɹɹs ðə
greitə nʌmbr əv pɹɹnz epio tə bi ðət
eni wɹɹɹ in ədɹinəri sɹsaiəti pɹɹnəʌnsɹ
dɹɹfɹntli frəm ðəmselvz.*
(Ellis.)

PART I
PHONETICS

I. STANDARD PRONUNCIATION

1. No two persons pronounce exactly alike. The differences may arise from a variety of causes, such as locality, early influences, social surroundings, individual peculiarities, and the like. For the purposes of the present book it is necessary to set up a *standard*, and the standard selected is that which forms the nearest approximation, according to the judgment of the writer, to the general usage of educated people in London and the neighbourhood. Where such usage varies, the style adopted by the majority will be preferred.

2. But here it must be noticed that even the best speakers commonly use more than one style. There is the rapid colloquial style and the formal oratorical style, and there are many shades between the two extremes. For our standard pronunciation we shall adopt in Part I of this book an intermediate style, which may be termed the *careful conversational style*. This form of standard pronunciation will be denoted by the abbreviation StP, and it will be understood that whenever phonetic transcription is used, StP is intended to be represented, unless the contrary is stated. Students should note carefully all points in which their own pronunciation differs from StP.

II. ORGANS OF SPEECH

3. The first essential for the student of Phonetics is to have a clear idea of the structure and functions of the various parts of the organs of speech. Those who have not already done so, should make a thorough examination of the inside of their mouth by means of a hand looking-glass. The best way of doing this is to stand with the back to the light and to hold the looking-glass in such a position that it reflects the light into the mouth, and at the same time enables the observer to see the interior thus illuminated. It is not difficult to find the right position for the glass.

4. The following diagram shows all that is required for the purposes of this book.

- B. Back of Tongue.
- Bl. Blade of Tongue.
- F. Front of Tongue.
- G. Upper Gums.
- Gt. Gullet (food passage).
- H. Hard Palate.
- LL. Lips.
- P. Pharyngeal cavity (Pharynx).
- S. Soft Palate.
- TT. Teeth.
- U. Uvula.
- V. Position of Vocal Chords.
- W. Wind-pipe.

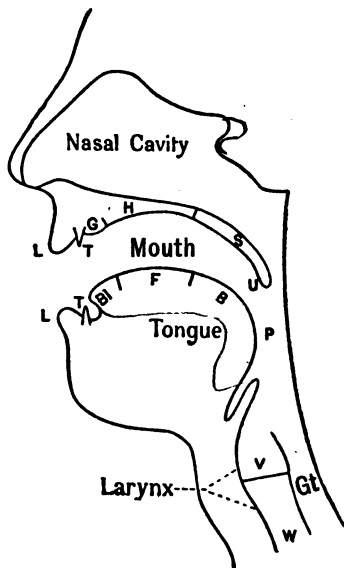


Fig. 1. The Organs of Speech.

5. Note that the main part of the roof of the mouth is divided into two parts, the front part constituting the *hard palate*, and the back part the *soft palate*. These two parts should be examined carefully in the looking-glass. They may be felt by the tongue or with the finger. The soft palate can be moved upwards from the position shown in fig. 1. When raised to its fullest extent it touches the back wall of the pharynx, as in fig. 5 (p. 11). The *upper gums* are defined as the part of the roof of the mouth which is convex to the tongue, the imaginary division between the gums and hard palate being made at the point where the roof of the mouth ceases to be convex to the tongue, and begins to be concave.

6. Note particularly the meaning of the terms *back* and *front*, as applied to the tongue. The back is the part opposite the soft palate when the tongue is in the position of rest, the front is the part opposite the hard palate. The *blade* is the part opposite the gums, and includes the tip.

THE VOCAL CHORDS. BREATH AND VOICE

7. The *vocal chords* are situated in the larynx and resemble two lips. They run in a horizontal direction from back to front (see figs. 1 and 2). The space between them is called the *glottis*. The chords may be kept apart, or they may be brought together so as to close the air passage completely. When they are brought close together and air is forced between them, they vibrate, producing the sound known as VOICE. When they are wide apart and air passes between them, the sound produced is called BREATH. Certain intermediate states of the glottis give

rise to WHISPER. The sound **h** (§ 102) is pure breath; the vowel sounds are practically pure voice.

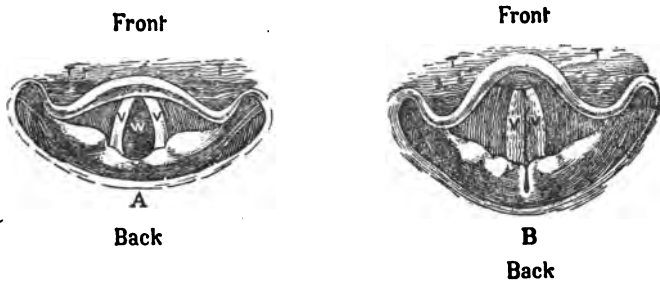


Fig. 2. The Larynx as seen through the laryngoscope.

A. Position for Breath. B. Position for Voice.

TT. Tongue. VV. Vocal Chords. W. Windpipe.

8. *Breath* and *voice* may be illustrated artificially by the following simple experiment. Take a short tube of wood or glass T, say $1\frac{1}{2}$ inches long and $\frac{1}{4}$ inch in diameter, and tie on to one end of it a piece of thin india-rubber tubing I, of a rather larger diameter, say $\frac{3}{4}$ inch, as shown in the accompanying diagram. The tube of wood or glass represents the windpipe, and the india-rubber part the larynx. The space enclosed by the edge of the india-rubber EE, represents the glottis. If we leave the india-rubber in its natural position and blow through the tube, air passes out, making a slight hissing sound. This corresponds to breath. If we take hold of two opposite points of the edge of the india-rubber E, E, and draw them apart so that two edges of the india-rubber come into contact along a straight line, we have a representation

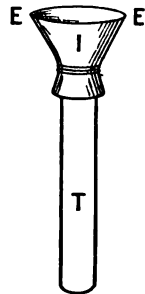


Fig. 3.

of the glottis in the position for voice, the two edges which are in contact representing the two vocal chords. Now, if we blow down the tube, the air in passing out causes the edges to vibrate and a kind of musical sound is produced. This sound corresponds to voice.

9. Every normal speech sound contains either breath or voice. Those which contain breath are called *breathed*, and those which contain voice are called *voiced*. Examples of breathed sounds are **p**, **f**; examples of *voiced* sounds are **b**, **v**, **α**:¹.

10. When we speak in a whisper, voice is replaced throughout by whisper (§ 7), the breathed sounds remaining unaltered. It will not be necessary to deal further with whisper.

11. It does not require much practice to be able to recognise by the ear the difference between breathed and voiced sounds. The following well-known tests may however sometimes be found useful. If breathed and voiced sounds are pronounced while the ears are stopped, a loud buzzing sound is heard in the latter case but not in the former. Again, if the throat be touched by the fingers, a distinct vibration is felt when voiced sounds are pronounced, but not otherwise. Compare in these ways **f** with **v**, **p** with **α**:

¹ Letters in thick type are phonetic symbols. In naming the phonetic symbols, they should be designated by their sounds and not by the ordinary names of the letters; thus the symbols **p**, **f** are not called *pt*, *ef* but are designated by the initial and final sounds of these two groups respectively.

III. CLASSIFICATION OF SOUNDS

12. All sounds may be roughly divided into two classes, noises and musical sounds. Everyone knows with sufficient accuracy what is meant by this classification, and it is not necessary to attempt a rigorous definition. Those who are interested in the subject may consult Helmholtz, *Sensations of Tone*, beginning of Chap. 1. The organs of speech are capable of producing both kinds of sounds. Ordinary voice (§ 7) is a nearly pure musical sound. The noises which the organs of speech are capable of producing may be *momentary* or *continuing*. Thus if the lips are closed and then suddenly opened while air is being forced upwards by the lungs, the air rushes out making a momentary noise, **p**. If on the other hand the air passage is narrowed at some point and air is forced through, a continuing noise is produced (example **f**).

13. The first fundamental classification of speech sounds depends on the presence or absence of perceptible noise. All single sounds which consist entirely of noise, or a combination of noise and voice in which the noise predominates, are called CONSONANTS. The sound of the voice issuing from the mouth without the addition of any perceptible noise, constitutes a VOWEL.

CONSONANTS

14. Some consonants are breathed, others are voiced (§ 9). To every breathed consonant corresponds a voiced consonant, i.e. one produced with the same position of the articulating organs, but with voice substituted for breath, and vice versa: thus **v** corresponds to **f**, **b** to **p**. The

breathed forms corresponding to several of the English voiced consonants, e.g., **m**, **l**, do not occur regularly in English. It is, however, a good phonetic exercise to practise such unfamiliar breathed sounds (phonetic symbols **m̥**, **l̥**). They may be acquired by practising **vfvf...**, **zszs...**, until the method of passing from voice to breath is clearly understood, and then applying the same method to **m**, **l**, etc., thus obtaining **mm̥mm̥...**, **ll̥ll̥...**, etc. The voiced consonant corresponding to **h** does not occur regularly in English, but it is not a difficult sound to pronounce.

VOWELS

15. There are numerous positions of the organs of speech, and more especially of the tongue, in which, when voice is produced, it is accompanied by little or no noise. Such positions are called vowel positions. In each of these positions a resonance chamber is formed, which modifies the quality of tone produced, and gives rise to a distinct vowel. The number of possible vowels which can be distinguished by an ordinary ear is very large—some hundreds—but in any one language the number of distinct vowels in use is comparatively small. (See Table of English Vowels, p. 14.)

CLASSIFICATION OF CONSONANTS

16. Consonants may be classified (1) according to the organs which articulate them, (2) according to the manner in which the organs articulate them. If we classify them according to the organs which articulate them, we distinguish five main classes:—

- ✓ (1) Labial or lip sounds, which may be subdivided into

Bi-labial, viz. sounds articulated by the two lips. Examples **p, m**.

Labio-dental, viz. sounds articulated by the lower lip against the upper teeth. Example **f**.

- ✓ (2) *Dental*, viz. sounds articulated by the tip or blade of the tongue against the upper teeth or gums¹. Examples **t, ð**.

✓ (3) *Palatal*, viz. sounds articulated by the front of the tongue against the hard palate. Example **j**.

✓ (4) *Velar*, viz. sounds articulated by the back of the tongue against the soft palate². Example **k**.

✓ (5) *Glottal*, viz. sounds articulated in the glottis. Example **h**.

17. If we classify consonants according to the manner in which the organs articulate them, we distinguish five main classes:—

(1) *Plosive*, formed by completely closing the air passage and suddenly removing the obstacle (or one of the obstacles), so that the air escapes making an explosive sound. Examples **p, d**.

(2) *Nasal*, formed by completely closing the mouth at some point, the soft palate remaining lowered so that the air is free to pass out through the nose. Example **m**. (These are the only sounds of StP in which the soft palate is lowered.)

(3) *Lateral*, formed by an obstacle placed in the middle of the mouth, the air being free to escape at the sides (see § 60). Example **l**.

¹ These consonants are termed *lingual* by many authors.

² The *velum* is another name for the soft palate.

(4) *Rolled*, formed by a rapid succession of taps of some elastic organ. Example rolled r.

(5) *Fricative*, formed by a narrowing of the air passage at some point so that the air in escaping makes a kind of hissing sound. Examples *f*, *z*.

The nasal, lateral, and rolled consonants are sometimes grouped together under the name of *liquids*.

18. It is convenient to arrange the consonants in a table, horizontal rows containing sounds articulated in the same manner, and vertical columns containing sounds articulated by the same organs thus:—

	Labial		Dental	Palatal	Velar	Glottal
	Bi-labial	Labio-dental				
Plosive	pb		td		kg	ʔ
Nasal	m		n		ŋ	
Lateral			l		(l)	
Rolled			r			
Fricative	w	fv	θð, sz ʃz, ʒ	j	(w)	h

These consonants are examined in detail in §§ 29—105.

CLASSIFICATION OF VOWELS

19. The characteristic qualities of vowels depend on the positions of the tongue and lips. It is convenient to classify them according to the position of the main part of the tongue. The position of the tip has no great effect

on vowel quality, except in the cases noted in § 71, which do not occur in StP. In the following explanation the tip of the tongue is supposed to be touching the lower teeth, or at any rate to be close to them (see fig. 5).

20. In the production of most vowels the tongue is convex to the palate. Vowels may therefore be conveniently arranged according to the position of the highest point of the tongue¹. The highest point may be in the front opposite the hard palate. Vowels formed with the tongue in such a position are called *front vowels*. Again, the highest point may be at the back opposite the soft palate. Vowels formed with the tongue in such a position are called *back vowels*. Thirdly, the highest point of the tongue may be in any intermediate position. It is not necessary for practical purposes to distinguish more than one intermediate position. This is chosen to be equidistant from the front and back positions. Vowels formed with the highest point of the tongue in this intermediate position, are called *mixed vowels*.

21. Vowels are thus classed as front, mixed, and back, according to the horizontal position of the highest point of the tongue. They may also be classified according to the vertical position of the highest point of the tongue. Those in which the tongue is as high as possible consistently with not producing perceptible friction are called *closed vowels*. Those in which the tongue is as low as possible are called *open vowels*. We distinguish two intermediate positions, *half-closed* and *half-open*, in which

¹ The movements of the tongue in passing from one vowel position to another (e.g. as in pronouncing *a:ae:...*, *i:ie:...*, *o:oe:...*) should be examined with a looking-glass (§ 3).

the tongue is lowered from the closed position to about one-third, and two-thirds, of the total distance from the closed position to the open position. Examples of front, mixed and back vowels are **i** (*lip*, **lɪp**), **ə** (*bird*, **bɜ:d**), **u** (*good*, **gʊd**), respectively. Examples of closed, half-closed, half-open, and open vowels are **u**: (*boot*, **bʊt**), **e** (*pen*, **pɛn**), **ɛ** (*pair*, **pɛə**), **ɑ** (*father*, **fɑ:ðə**), respectively. The following diagrams will help to make clear the basis of the classification of vowels.

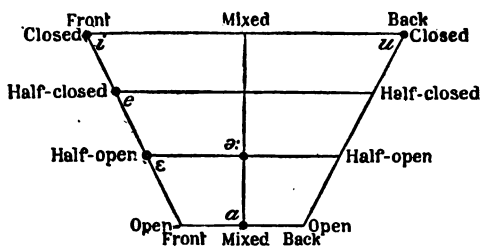


Fig. 4. The classification of vowels.

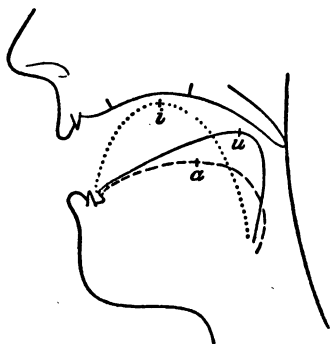


Fig. 5. Tongue-positions for the vowels **i**, **ɑ**, **u**.

22. Vowel quality is also largely dependent on the position of the lips. The lips may be held in a natural or neutral position, they may be spread out so as to leave a long narrow opening between them, or they may be drawn together so that the opening between them is more or less round. Vowels produced with the lips in the latter position are called *rounded* vowels. Others are called *unrounded*. If the spreading of the lips is very marked, the vowels may be termed *spread*. Such lip-spreading is, however, not usual in English, and it is sufficient to distinguish the English vowels simply as rounded and unrounded. An example of a rounded vowel is **u**; examples of unrounded vowels are **i**, **æ**.

23. Another element which is sometimes of great importance in determining vowel quality is the state of the tongue and lips (more especially the former) as regards muscular tension. Vowels produced while the tongue is in a state of considerable muscular tension are called *tense vowels*; example **i**: (*leap*, **i:p**). Those produced while the tongue is not in a state of muscular tension but is held loosely, are called *lax vowels*; example **ɪ** (*lip*, **lɪp**). The difference in quality between a tense vowel and the corresponding lax vowel (i.e. one in which the highest point of the tongue is in about the same position as in the case of the tense vowel, but the tongue is relaxed) is sometimes very considerable, especially in the case of closed vowels. **ɪ** is the lax vowel corresponding to the tense **i**:. The **u**: in *boot*, **bu:t**, and **ʊ** in *foot*, **fʊt**, are corresponding tense and lax vowels¹.

¹ The terms *tense* and *lax* will only be applied in the case of closed and half-closed vowels, and in the case of the sounds **ɔ**:, **ə**. In other

24. The tenseness or laxness of a vowel can often be observed mechanically by placing the finger on the throat between the larynx and the chin. When pronouncing a lax vowel such as *i* this part feels loose, but when pronouncing a tense vowel as *i:*, it becomes considerably tenser and is slightly pushed forward.

25. The soft palate may affect vowel quality. In the articulation of normal vowels the soft palate is raised so that it touches the back wall of the pharynx as shown in fig. 5 (p. 11). The result is that no air can pass through the nose. It is, however, possible to lower the soft palate so that it takes up the position shown in fig. 1 (p. 2) and the air can then pass out through the nose as well as through the mouth. When vowels are pronounced with the soft palate lowered in this way, they are said to be *nasalised*. Nasalised vowels do not occur in StP, but they are heard in many dialects, notably L (see §§ 179 ff.). Lateral, rolled and fricative consonants may also be nasalised¹, but such nasalised consonants do not occur in StP.

26. We now give a table of the vowels ordinarily used in StP. A few others are used in very careful speaking (see § 175), but it is not necessary to complicate the table by inserting them.

cases it is hardly necessary to make any distinction between tense and lax vowels; in fact there is in regard to some of the opener vowels considerable difference of opinion as to whether they are tense or lax.

¹ When a plosive consonant is nasalised, it becomes a nasal consonant, e.g. nasalised *b* is *m*.

	Front	Mixed	Back
Closed	✓ i:, i		✓ u:, u
Half-closed	e		o
Half-open	ɛ	ə: ə	↙ ɔ
Open	æ a	ɑ	↗ ɔ: ɔ

These vowels are examined in detail in §§ 106—178.

IV. ENGLISH SPEECH SOUNDS IN DETAIL

27. We are now in a position to consider the English speech sounds in detail. It will in many cases be sufficient to explain the formation of sounds by using the terms already defined. Raising of the soft palate (as in fig. 5) is to be implied in the case of all sounds except the nasal consonants, unless the contrary is stated.

28. Thus when we say that **k** is the *breathed velar plosive*, no further description is necessary. The description 'breathed velar plosive' means that it is a consonant which is articulated by raising the back of the tongue so as to touch the soft palate; the soft palate is raised so that no air can pass through the nose; the air is forced upwards from the lungs without causing the vocal chords to vibrate, and the tongue is suddenly removed from the soft palate, the result being an explosive sound. Similarly, *voiced labio-dental fricative* is a sufficient description of the sound **v**. It means that **v** is a consonant

articulated by placing the lower lip against the upper teeth so as to leave only a very narrow space for the air to escape; the soft palate is raised so that no air can pass through the nose; air is forced upwards from the lungs, and the vocal chords are so placed that the air passing between them causes them to vibrate, producing voice; the air in passing between the lower lip and upper teeth escapes continuously, making a fricative noise. Again, *closed front lax unrounded* is a sufficient explanation of the formation of the vowel **ɪ**. It means that **ɪ** is a vowel in which the front of the tongue is raised in the direction of the hard palate as high as possible consistently with not producing perceptible friction, and is held loosely; the soft palate is raised, and there is no lip-rounding.

CONSONANTS

1. PLOSIVES

29. **p**. Breathed bi-labial plosive. Example *pipe*, **paip**.

✓30. When **p** is followed by a vowel in a stressed syllable (as in *apart*, **əpa:t**), a slight puff of breath, i.e. a slight **h** (§ 102), is heard after the explosion of the **p** and before the beginning of the vowel. In StP this **h** sound is so slight that it is not necessary to indicate it specially in a practical phonetic transcription. With some speakers, however, this **h** sound is very marked, sufficiently so to require a separate symbol in the phonetic transcription, thus **əpha:t**. Such a pronunciation is not recommended. See also Theory of Plosive Consonants, §§ 224 ff.

31. **b**. Voiced bi-labial plosive. Example *babe*, **beib**.

√32. No remarks necessary here. See, however, Theory of Plosive Consonants, §§ 224 ff. As regards *sebm* for *sevn* see § 86.

33. **t**. Breathed dental plosive. Articulated in StP by the tip of the tongue against the upper gums. Example *touch*, **tatʃ**.

√34. A slight **h** sound is inserted in StP between **t** and a following vowel in stressed syllables, as in *target*, **ta:git**, but this is not sufficient to require marking in an ordinary phonetic transcription. The exaggerated pronunciation **tha:git** is not recommended. See also Theory of Plosive Consonants, §§ 224 ff.

√35. In some N dialects when **t** is followed by **r** as in *true*, **tru:**, it is articulated against the upper teeth instead of the upper gums. This produces a very peculiar effect, which sounds rather as if a **θ** were inserted (**tθru:**). In many dialects **t** between two vowels is replaced in certain cases by a kind of semi-rolled **r** (§ 69), *Saturday*, **sætədi**, becoming **særədi**. In L *get out of the way* is often pronounced **gɪræreθəwei**. In Sc and L, **t** is often replaced by the glottal plosive **ʔ** (§ 47). *Saturday* in Glasgow dialect is pronounced **səʔədi**, *water*, **wəʔr** (StP **wɔ:tə**). In L the expression *I haven't got one* (StP **aɪ hævnt got wʌn**) becomes **aɪŋgəʔwʌn**.

36. In StP the sound **t** is very often dropped when it occurs in the middle of a group of consonants, especially when preceded by **s**. This is regular in words like *listen*, *castle*, *mustn't* (**lɪsn**, **kɑ:sl**, **mʌsnt**). There are, however, many cases in which it is dropped in conversational pronunciation though it might be retained in very careful speaking. Examples: *next Christmas*, **nekskrɪsməs**;

postman, **pousmən**; *most people*, **mouspi:pl**. Note the word *often*, eight different pronunciations of which may be heard from educated people, viz. **ɔftən**, **ɔftn**, **ɔfən**, **ɔfn**, **ɔ:ftən**, **ɔ:ftn**, **ɔ:fən**, **ɔ:fn**. **ɔftən** is the pronunciation generally recommended by teachers, but many people consider this affected. **ɔ:fn** and **ɔ:ftən** are on the whole the pronunciations most frequently heard from educated people. (See § 146.) ○

37. Some speakers often drop **t** before **d**. Pronunciations like **sidaun**, **wɔdju:wɔnt** for **sitdaun** (*sit down*), **(h)wɔtdju:wɔnt** (*what do you want?*) may not infrequently be heard from educated people, but they are not pronunciations to be recommended for teaching purposes. **t** is often inserted in *fifth*, **fɪf(t)θ**; *sixth*, **sɪks(t)θ** and always in *eighth*, **eɪtθ**. ○

✓ 38. **d**. Voiced dental plosive. Articulated in StP by the tip of the tongue against the upper gums. Example *deed*, **di:d**.

✓39. In some N dialects it is articulated against the upper teeth when followed by **r**, as in *drop*, **drɒp**. This gives rather the effect of an inserted **θ** (**dθrɒp**). See also Theory of Plosive Consonants, §§ 224 ff.

40. The sound **d** is frequently dropped in conversational pronunciation when it occurs in the middle of a group of consonants, especially when preceded or followed by a nasal. *Kindness*, *grandmother*, are very commonly, if not usually, pronounced **kainnis**, **grænmaðə**. (These are really cases of Assimilation, see §§ 182 ff.) A very common case is the word *and* when unstressed. *Bread and butter* is generally pronounced **brednbətə** (not **bredændbətə**!), and *two-and-six* is usually **tu:ənsɪks** in conversational pronunciation. ○

41. **k**. Breathed velar plosive. Example *cake*, **keik**.
- ✓42. A slight **h** sound is inserted in StP between **k** and a following vowel in stressed syllables (as in *cupboard*, **kəbəd**), but this is not sufficient to require marking in an ordinary phonetic transcription. The exaggerated pronunciation **kʰəbəd** is not recommended. See also Theory of Plosive Consonants, §§ 224 ff.
- ✓43. Note the common mispronunciation **ɑ:st** for **ɑ:skt** (*asked*). It is no doubt due to this that the word *ask* itself is so frequently pronounced **ɑ:st** in L (**ɑ:lɑ:stɪm** for **ɑ:lɑ:sk(h)ɪm**, *I'll ask him*). As regards **nΔθɪŋk** for **nΔθɪŋ** see § 59.
44. **g**. Voiced velar plosive. Example *go*, **gou**.
45. See Theory of Plosive Consonants, §§ 224 ff. Note the common mispronunciation of *recognise* (StP **rekəgnəɪz**) as **rekənaɪz**. As regards **g** after **ŋ** when not required in StP see § 59.
- ✓46. The old-fashioned use of the breathed and voiced *palatal* plosives (phonetic symbols **c, ʃ**), instead of **k, g** before **ɑ** and **aɪ** (and **ə:** in the single word *girl*), is rapidly dying out but is still heard occasionally in the words *kind*, *sky*, *girl* (**kaɪnd**, **scal**, **ʃə:l**; StP **kaɪnd**, **skal**, **gə:l**)¹. These palatal sounds are frequently heard in L, e.g. *count*, **cəunt** (StP **kaunt** or **kaunt**), *catch*, **cɛtʃ** (StP **kæʃ**).
47. **ʔ**. Glottal plosive. Formed by closing the glottis completely (i.e. bringing the vocal chords into contact), and suddenly opening it (i.e. separating the vocal chords).
48. This consonant in an exaggerated form is the

¹ For the various pronunciations of this latter word see § 170.

explosive sound heard in coughing. A cough may be represented in phonetic transcription if desired. A common kind is **PəhəPəh**. The sound **P** occurs in many dialects but is not common in StP. It frequently replaces **t** in Sc and L (see § 35). In Sc it is sometimes simply inserted in the middle of words, e.g. in Glasgow dialect *don't* (StP *dount*) is pronounced **do:Pnt**.

✓49. In StP the sound is sometimes heard at the beginning of a syllable which normally begins with a vowel, when that vowel is very strongly stressed, e.g. **it wəz ði Pounli wei tə du: it**, and even **(h)wenPevər ai gou ðə, hi: z aʊt**. Some use it also to avoid a sequence of two vowels in such expressions as *the India Office*, **indjə Pɔfis**. This is no doubt due to a reaction against the pronunciation **indjəɔfis** which is frequently heard even from educated people (see § 74). Some speakers have a tendency to insert the sound at the beginning of all words which normally begin with a vowel, whether strongly stressed or not: examples, *Westminster Abbey*, **wes(t)minstə Pæbi**, *the ends of the earth*, **ði Pendz əv ði Pə:θ** (StP **wes(t)minsteræbi, ðiendzəvðiə:θ**); this pronunciation is, however, not to be recommended. The sound **P** should in fact be avoided as much as possible. It is not a pleasant sound in itself, and is never necessary for the sense. The second syllable of **(h)wenevə** can be made quite prominent enough without inserting **P**. *India Office* may very well be pronounced **indjəɔfis**.

2. LIQUIDS

50. **m**. Voiced bi-labial nasal. Example *move*, **mu:v**.

✓51. The corresponding breathed sound (phonetic symbol **mp**) only occurs in interjections such as **mp**,

mpm (generally written *hm*, *ahem*), and occasionally in rapid conversational pronunciation, e.g. **ai doump maind**, for StP **ai dount maind**. See also § 185.

52. In words like *prism*, *chasm*, **prizm**, **kæzm**, the **m** is syllabic (§ 199). Many speakers insert a vowel of some kind, usually **ə**, between the **z** and **m** in such words (**prizəm**, etc.); this pronunciation is not recommended. These words are frequently regarded in poetry as constituting only one syllable. In such cases the **m** should be pronounced as lightly as possible. ◊

53. **m** sometimes occurs in careless speech instead of syllabic **n**, when preceded by **p** or **b**, e.g. *open*, StP **oup(ə)n** becoming **oupm**, *cup and saucer*, StP **kʌp ən(d) sɔ:sə** becoming **kʌpmsɔ:sə**. Such forms should be avoided. Note the following forms heard in L, **sebm**, **ilebm**, **ebm**, **aipmi**, **grɛmfɑ:və**, for StP **sevn**, **ilevn**, **hevn**, **heipəni**, **græn(d)fa:ʃə**. ◊

54. **n**. Voiced dental nasal. Articulated by the tip of the tongue against the upper gums. Example *now*, **naʊ**.

✓55. The corresponding breathed sound (phonetic symbol **ɱ**) only occurs in interjectional sounds such as **ɱɱɱ** and occasionally in rapid conversational pronunciation, e.g. **ai dounp nou** for **ai dount nou** (an expression which is often still further modified, becoming **aidou(n)nou**, or even **aid(ə)nou** in careless speaking, especially when followed by a strongly stressed word such as *how*, **haʊ**). See also § 185.

56. **n** is frequently syllabic (§ 199), especially in syllables beginning with other dental consonants, thus, *mutton*, *ridden*, *person*, are usually pronounced **matn**, **ridn**, **pə:sn** (not **matən**, etc.). Sometimes this syllabic **n** does not

count as a separate syllable in poetry, words like *even* being considered as monosyllabic and written *ev'n*¹, etc. In such cases the **n** must be pronounced as lightly as possible.

57. In uneducated speech **n** is sometimes omitted from the beginning of words which ought to begin with it. The commonest case is the pronunciation of *nought*, **no:t** (zero) as **o:t**. This is due to the fact that the word is usually preceded by the indefinite article *a, an* (**ə, ən**), and the group **ə no:t** is almost indistinguishable from **ən o:t**. Conversely in some dialects an initial **n** is sometimes inserted where not required, e.g. **nʌŋkl** for **ʌŋkl** (due to **main ʌŋkl**)².

58. **ŋ**. Voiced velar nasal. Examples *song*, **sɔŋ**, *ink*, **ɪŋk**.

59. Many speakers use syllabic **ŋ** instead of (**ə**)**n** when preceded by **k** or **g**, e.g. *bacon*, **beɪkŋ**, better **beɪk(ə)n**. The mispronunciation of "dropping one's *g*'s" is simply a substitution of **n** for **ŋ**, e.g. **kamin** for **kamiŋ** (*coming*). In **L k** is often inserted after **ŋ** in *nothing*, *anything*, the words being pronounced **naɪŋk**, **eniŋk** (StP **nʌθɪŋ**, **eniθɪŋ**). In some dialects, especially in N.Mid., **g** is added after **ŋ** where it is not inserted in StP, e.g. **lɔŋg** for **lɔŋ** (*long*), **sɪŋgɪŋ** for **sɪŋɪŋ** (*singing*)³. Note the uneducated pronunciation **kitʃɪŋ** for **kitʃɪn** (*kitchen*).

¹ Distinct from the other contraction *e'en*.

² The same thing has occurred in the past in many words which are now included in standard English. *Adder* was formerly *nadder*, *newt* was formerly *ewt*.

³ In StP *ng* is pronounced **ŋ** alone (1) when final, (2) when medial in words formed from words ending in *ng*, by the addition of a simple suffix such as *-er, -ing* (e.g. **sɪŋə**, **sɪŋɪŋ**, compared with *anger, æŋgə, changing, tʃeɪndʒɪŋ*).

60. **l**. Voiced dental lateral. Articulated by the tip of the tongue against the upper gums. The sound is sometimes pronounced uni-laterally, i.e. the tongue obstructs the air-passage in the middle of the mouth and on one side, the air being free to pass out on the other. The sound so produced is not appreciably different from the normal lateral sound. Example *laugh*, **la:f**.

61. Many varieties of **l** sounds may be formed with the tip of the tongue against the upper gums in the lateral position. These varieties depend on the position of the main part of the tongue. While the tip is touching the upper gums, the main part is free to take up any position, and in particular, it may take up any given vowel position. The **l** sound produced with a given vowel position of the main part of the tongue, always has a noticeable resemblance to the vowel in question. Thus the **l** sound heard in StP *people* very much resembles the vowel **u**, the reason being that though the sound is primarily articulated by the tip of the tongue against the upper gums, yet the back of the tongue is simultaneously raised in the direction of the soft palate into the **u** position (§ 162). An **l** sound in which the front of the tongue is raised to the **i** position (§ 110) sounds rather like the vowel **i**, and one in which the main part of the tongue is neutral sounds rather like the vowel **ə**. These varieties of **l** may be represented by **l^u**, **lⁱ**, **l^ə**, ...¹.

¹ It is often stated (erroneously) that the peculiar qualities of the sounds here denoted by **l^u**, **lⁱ**, as compared with **lⁱ**, **l^u**, are due to retraction of the tip of the tongue. As a matter of fact **l^u** pronounced with the tip of the tongue against the back part of the gums is practically indistinguishable from **l^u** pronounced with the tip of the tongue against the teeth, and the same applies to all the other varieties.

62. In StP when the **l** sound is final or followed by a consonant, it usually has the value **l^u**; when followed by a vowel it has the value **l^o** which tends towards **lⁱ** when the following vowel is **i:** or **i** (compare *feel*, **fi:l^u**, with *feeling*, **fi:lⁱŋ**, and the two *l*'s in *little*, **lⁱtl^u**). Some speakers use **l^o** in all cases, and this pronunciation is usually recommended by elocutionists. Pronunciations like **pl:pl^o** are however very often found difficult to acquire by those who are accustomed to pronounce **pl:pl^u**.

✓63. In L the **l** sound when final or followed by a consonant, has the value **l^o**, e.g. *field*, **fi:l^od** (StP **fi:l^ud** or **fi:l^od**). It is sometimes even replaced by a vowel resembling **o**, e.g. **raio^owai** for **reil^uwai** (*railway*). In the N and in Ireland the **l** sound when final or followed by a consonant is often pronounced **lⁱ** (**pl:plⁱ**, **bells**, **belⁱz**).

✓64. Pronunciations such as **fi:l^od** may be corrected by putting the tip of the tongue against the upper gums in the lateral position, and trying to pronounce *simultaneously* different vowels (**a**, **e**, **o**, **u**, **i**:...) one after the other; with a little practice students will be able to produce readily the various varieties of **l** (**lⁱ**, **l^o**, **l^u**, ...), and will therefore be able in particular to pronounce the **l^u**, **l^o** of StP.

65. In transcribing StP the plain symbol **l** is used to avoid unnecessary complication, its precise value depending on the rule given at the beginning of § 62.

✓66. The following diagrams showing the approximate tongue-positions of **lⁱ**, **l^u** will help to make clear the formation of the **l** sounds. They should be compared with the tongue-positions of **i**, **u** shown in fig. 5 (p. 11).

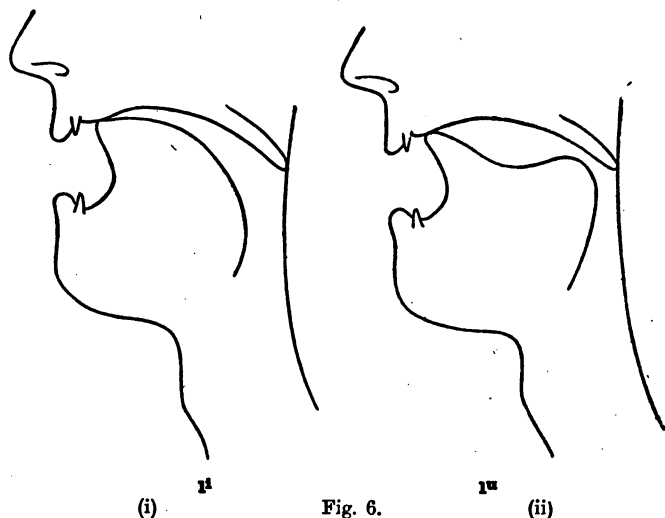


Fig. 6.

67. **r** is sometimes dropped in careless speech, e.g. **wɜʃ(ə)wɪgou** for **(h)wɜʃəlwi:gou** (*where shall we go?*), **ɔ:rɛɪt** for **ɔ:lɛɪt** (*all right*). Breathed **r** sounds do not exist regularly in English; see, however, § 185. ○

68. **r**. Voiced dental rolled. Formed by a rapid succession of taps made by the tip of the tongue against the upper gums. Examples *right, write, rait*.

69. The fully rolled sound is common in N.Eng. It is not generally used in StP, though it is regarded by most teachers as the correct pronunciation of the letter **r** when followed by a vowel. In StP a *semi-rolled r*, i.e. one which is formed like the fully-rolled sound, but consists of one single tap of the tongue¹, is commonly used between

¹ This sound may be represented by **r** when great accuracy is required, but a separate symbol is not usually necessary.

two vowels, as in *period*, **piəriəd**, *arrive*, **əraiv**¹. It is also frequently used after **θ**, **ð** (§§ 87, 89), as in *three*, **θri**. In other cases, and notably when preceded by a dental consonant, the **r** sound is a voiced dental fricative consonant, which may be represented when necessary by **ɹ** (§ 95). Examples: *try*, **traɪ**, *draw*, **dɹɔ:**, *Henry*, **hen.ri**, *shrink*, **ʃɹɪŋk** (usually written **traɪ**, etc. for convenience).

✓70. Many S.Eng. speakers use **ɹ** (§ 95) in all cases. These are said not to "roll their *r*'s." There are no infallible rules for learning to pronounce the rolled **r**. The method usually recommended is the following. Pronounce **tədə:tədə**:... at first slowly and then with gradually increasing speed. If the tongue is kept loose, when this is pronounced very fast, the **d** tends to become a kind of semi-rolled **r** (**trɑ:trɑ:**...). When the semi-rolled **r** has been thus acquired, after a little practice the action can be extended to the fully-rolled sound. The only other method is to practise all kinds of voiced dental fricative sounds, using considerable force of the breath and keeping the tongue loose. After a little practice students usually manage to hit on the position in which the tip of the tongue will begin to vibrate slightly. A perfect sustained **r** often requires very considerable practice, say five or ten minutes a day for several weeks.

71. When final or followed by a consonant, the letter *r* is not pronounced as a consonant at all in StP, e.g. *farm*, **fɑ:m**; *purse*, **pɜ:s**; *nor*, **nɔ:** (= *gnaw*); *poor*, **puə**; *pair*, **pɛə**; *fire*, **faɪə**². In Sc a consonantal **r** sound (i.e. **r** fully or semi-rolled, or **ɹ**) is used in this position, thus

¹ Exception, where the first vowel is **ə** and is preceded by a dental consonant. In these cases **ɹ** (§ 95) is used, e.g. *history*, **hɪstɹɪ**, *literary*, **lɪtɹəri**.

² When a word ending with *r* is followed by a word beginning with a

farm, pars, pur¹. In N the letter *r* is either pronounced *r* in this position, or is heard as a peculiar modification of the preceding vowel. This modification is called *inversion* and is produced by turning back the tip of the tongue towards the hard palate during the pronunciation of the vowel (phonetic symbol $\underset{\cdot}{\text{a}}$ placed under the symbol for the

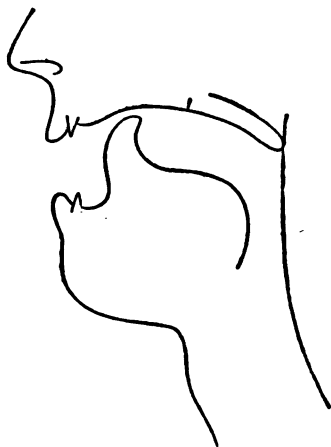


Fig. 7. Diagram illustrating Inversion.

sound which is thus modified, thus **q**, inverted **a**). Fig. 7 shows the approximate tongue-position in pronouncing an open vowel such as **a** with inversion of the tongue. ◊

✓72. This modification of vowels is found not only in N but also in W (where it is very marked) and many other parts, including L. Examples: *heard*, **hæ:d**, *there*, vowel which is closely connected with the first word by the sense, a consonantal *r* is generally inserted, e.g. ◊ **pt̩er ev burts**. The omission of this *r* (**pt̩e ev**) though common, is not to be recommended.

¹ Some Southern English elocutionists recommend inserting a trace of a consonantal *r* sound finally and before consonants, as is usually done in singing; there does not however seem to be any great advantage in doing so.

ʊə, or **ʊɜː**¹, *farm*, **fɑ:m**, for StP **hə:d**, **ʊə**, **fɑ:m**. This inversion can be corrected by keeping the tip of the tongue firmly pressed against the lower teeth during the pronunciation of the vowel, holding it down mechanically if necessary, say with the end of a pencil.

✓73. In parts of Northumberland and Durham **r** is replaced by a uvular rolled consonant, known as the "burr," formed by a vibration of the uvula against the back of the tongue (phonetic symbol **ʀ**).

74. Many speakers, including educated speakers, insert a consonantal **r** sound in such phrases as *the idea of it*, *the India Office*, where there is no *r* in the spelling, so as to avoid the succession of vowels **əə**, **əʊ**, etc., thus: **ʊi aɪdɪə əv ɪt**, **ɪndjə ɔfɪs**, **hi: pʊt ɪz ʌmbreɪlə ɒp**, **ə saʊdər ən mɪlk ənd ə vənɪlə ɑɪs**, instead of **aɪdɪə əv**, etc. This is considered incorrect by most teachers. In L it is done not only after **ə** as in the above examples but also after stressed vowels, e.g. **ʊə lɔ:r əv ɪŋɡlənd** (*law of*), **sɔ:rɪn** (*sawing*), and also where in StP there is an unstressed **ou**, e.g. **swɔlərɪn** (*swallowing*, StP **swɔləʊɪŋ**). ○

75. Note the incorrect insertion of **ə** before the **r** sound in *Henry, umbrella*, L **enəri**, **ʌmbərelə**, StP **henri**, **ʌmbrelə**.

76. When there are two consecutive weak syllables beginning with the **r** sound in StP, one of the **rs** is dropped in L, e.g. **laɪb(ə)rɪ**, **febjuəri** or **febjueri** for StP **laɪbrəri**, (*library*), **februəri** (*February*). Servants who go out by the week generally call themselves **tempərɪz** (*temporaries*, StP **tempərərɪz**). ○

✓77. A common fault is the substitution of a semi-vocalic **v** for **r** (for the meaning of "semi-vocalic" see § 105).

¹ **ɜː**: denotes a lengthened **ɜ**.

This peculiarity is usually represented in print by *w* (*wevy* for *very*, etc.). The sound is, however, not **w** but a very weak kind of **v**, which may be represented by **v^w** (**vev^w** for StP **veri**).

✓ 78. Breathed **r** sounds do not exist regularly in English; see, however, § 185.

79. In transcribing StP we shall in future use the symbol **r** in all cases so as to avoid unnecessary complications. Whether **r**, **r̥** or **r̄** is actually pronounced depends on circumstances, as mentioned in § 69.

3. FRICATIVES

80. **w**. Voiced bi-labial fricative. The back of the tongue is simultaneously raised in the direction of the soft palate. The consonant is therefore very like the vowel **u** (§ 162). Some phoneticians prefer to regard it as a consonantal **u**, and represent it by **ū**. Example *want*, **wont**.

81. The corresponding breathed consonant (phonetic symbol **ʍ**) is used by many speakers in words spelt with *wh* (*what*, **ʍot**). This is regular in Sc and N.Eng., but **w** is the more usual in S. Eng. (**wot**). Some use **hw** instead of this **ʍ**. The pronunciation **ʍ** or **hw** is generally recommended by teachers as correct in words beginning with *wh*. These words may be conveniently transcribed with (**h**)**w**, this being taken to mean that either **w**, **ʍ** or **hw** may be used. For other cases in which **ʍ** is occasionally heard see § 185. ○

82. Note that **w** is often omitted in the words *will*, *would*, e.g. *that will do*, **ʍætldu**.

83. **f**. Breathed labio-dental fricative. Example *foot*, **fut**.

84. Note the faulty pronunciations of *diphthong*, *naphtha*, etc. as **dɪpθɔŋ**, **næpθə**, etc. (StP **dɪfθɔŋ**, **næfθə**, etc.). Note also the dialectal pronunciation of *nephew*, **nevju:**, as **nefju:**.

85. **v**. Voiced labio-dental fricative. Examples *vain*, *vein*, **veɪn**.

86. In L and other dialects, **v** has become **b** in words ending in **v(ə)n** in StP, e.g. **sebm**, **ilebm**, **ebm**, for StP **sevn**, **ilevn**, **hevn**. In L the **v** of unstressed *of* and *have* (**əv**) is regularly dropped before consonants (e.g. **eɪɔ:tə-danɪt**, StP **hɪ:ɔ:ttuəvdanɪt**, *he ought to have done it*). This may sometimes be heard even from educated speakers, e.g. **ən aʊtəðəweɪ pleɪs**, instead of **aʊtəvðəweɪ**.

87. **θ**. A breathed dental fricative. Articulated by the tip of the tongue against the upper teeth, the main part of the tongue being more or less flat (see fig. 8). Example *thin*, **θɪn**.

88. In careless speaking **θ** is sometimes weakened to a kind of **h** between two vowels, e.g. **nɔ:hæŋkjʊ** for **nɔ:θæŋkjʊ:**. There is also a tendency to drop **θ** or change it into **t** in combinations such as **nθs**, **sθs**, e.g. **sɪks** for **sɪks(t)θs** (*sixths*), **mans** or **mants** for **manθs** (*months*). Such contractions should be avoided¹. In L the sound **θ** is frequently replaced by **f**, e.g. **freɪ**, **nafɪŋk** for **θri:**, **nəθɪŋ**.

89. **ð**. A voiced dental fricative. It is the voiced form of **θ** (see fig. 8). Example *then*, **ðen**.

✓90. In L this sound is frequently replaced by **v**, e.g. **fɑ:və** for **fɑ:ðə**. Note the old-fashioned pronunciation of **klouðz** as **klouz**, which is now considered a vulgarity.

¹ In *asthma*, *asthme*, the **θ** is generally very weak, but should not be omitted entirely. *asthme* is also permissible.

91. **ɲ**. A breathed dental fricative. Articulated by the tip of the tongue¹ against the upper gums, the front part of the tongue being slightly raised towards the hard palate (see fig. 8). Example *cease*, **sɲs**. As regards **ɲj** becoming **ʃ** see § 100.

92. **ʒ**. A voiced dental fricative. It is the voiced form of **ɲ** (see fig. 8). Examples *zeal*, **zi:l**, *has*, **hæz**. As regards **ʒj** becoming **ʒ** see § 100.

93. **ʃ**. A breathed dental fricative. Articulated by the tip of the tongue¹ against the upper gums, the front of the tongue being considerably raised towards the hard palate (see fig. 8). Many speakers add some lip-rounding to this consonant. Examples *shoe*, **ʃu:**, *church*, **tʃɜ:tʃ**. As regards **tʃ** becoming **ʃ** see § 101.

94. **ʒ**. A voiced dental fricative. It is the voiced form of **ʃ** (see fig. 8). Many speakers use lip-rounding. Examples *measure*, **mɛʒə**, *judge*, **dʒʌdʒ**. As regards **dʒ** becoming **ʒ** see § 101.

95. **ʒ**. A voiced dental fricative. Articulated by the tip of the tongue against the upper gums, the front part of the tongue being rather hollowed (see fig. 8).

96. It is the **r** sound regularly used in StP when the preceding sound is a dental consonant, e.g. *draw*, **drɔ:**, *Henry*, **henɹi** (usually written **drɔ:**, **henri** to avoid unnecessary complication). It is also very commonly used initially, and when preceded by consonants other than dentals. When intervocalic the **r** sound is usually semi-rolled. There are, however, many who use **ɹ** in all cases (see § 69). In some dialects **ɹ** is replaced by the 'inverted'

¹ Some articulate the sound with the blade, keeping the tip against the lower teeth. The sound thus produced is not appreciably different from the normal sound.

consonant **ʒ**, i.e. a fricative **r** sound pronounced with the tip of the tongue turned back towards the hard palate. As regards partial devocalisation of **ɹ** see § 185.

97. The formation of the various dental fricatives will be made clearer by the following diagram.

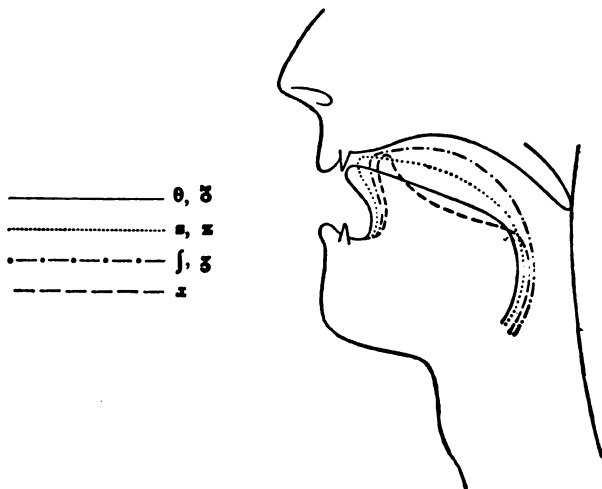


Fig. 8.

Tongue-positions of the dental fricatives¹.

98. **ʃ**. Voiced palatal fricative. Example *young*, **ʃaŋ**. The tongue-position is very similar to that which produces the vowel **i** (§ 110), but the tongue is slightly higher (see fig. 9, p. 51). Some phoneticians prefer to regard the sound as a consonantal **i**, and represent it by **ɹ**.

99. The corresponding breathed sound (phonetic symbol **ç**) is occasionally heard instead of initial **hʃ**, e.g. **çu:dʒ** for **hju:dʒ** (*huge*) (see also § 185). Note the dia-

¹ For the sake of clearness the mouth has been drawn wide open. As a matter of fact, in pronouncing **s**, **z** and **ʃ**, **ʒ** the teeth are generally almost in contact.

lectal pronunciation of *ear* (StP *iə*) as *jiə* or *jə:*. *j* is often omitted in *beyond*, **bl(j)ɔnd**.

✓100. In L and other dialects, StP **sj**, **zj** often become **ʃ**, **ʒ**, e.g. **ɪʃu:**, **ʃɪʃiə**, **ɪʒəbɔksredel**, for **ɪsju:** (*issue*), **ʃɪʃiə** (*this year*), **ɪʒɔ:bɔksredi** (*Is your box ready?*). This change is due to assimilation (§ 191). Former **sj**, **zj** have become **ʃ**, **ʒ** in StP in many cases, e.g. *nation*, **neɪʃ(ə)n** (Shakespearian pronunciation **næ:sjɔn** or **næ:sɪɔn**¹), but in the best pronunciation this assimilation has not been made, except where the following sound is *ə* or a syllabic consonant², as in **neɪʃ(ə)n**, *ocean*, **ouʃ(ə)n**, *special*, **speʃ(ə)l**. Exceptional cases: *sure*, **ʃuə**, *sugar*, **fugə**, *usual*, **ju:ʒuəl** (sometimes contracted in rapid familiar speech to **ju:ʒul**, **ju:ʒ(ə)l**). In *casual* the pronunciations **kæʒjuəl**, **kæʒuəl**, **kæʒjuəl** may all be heard from educated people.

101. In L and other dialects, StP **tj**, **dj** often become **tʃ**, **dʒ**, by assimilation (§ 192), e.g. **tʃiüb** (for *iü* see § 158) for **tju:b**, **ɪndʒiüs** for **ɪndjurs**. Former **tj**, **dj** have become **tʃ**, **dʒ** in StP in many cases, e.g. *nature*, **neɪtʃə**, *grandeur*, **grændʒə** (Shakespearian **næ:tjur**¹, **grandjur**). In the best pronunciation **tʃ**, **dʒ** are not used in such words unless the following sound is *ə* or a syllabic consonant. In very careful speaking a compromise is often made between **tj**, **dj** and **tʃ**, **dʒ**, in words of this kind. This compromise may be represented when necessary by **tʃʲ**, **dʒʲ**. In recitation *nature* would be pronounced **neɪtʃʲuə** rather than **neɪtʃə**, *grandeur*, **grændʒʲuə** or even **grændjuə** rather than **grændʒə**. ◊

¹ *æ*: denotes a lengthened *æ*.

² The assimilation is not invariably made even in these cases, exceptions being words which are comparatively rare, especially names of places etc., e.g. *Lycia*, **liʃə**, not **liʃə**, *Elysian*, **ɪliʃjən**, cp. *elision*, **ɪliʒ(ə)n**.

102. **h**. Breathed glottal fricative. Examples *hard*, **hɑ:d**, *who*, **hu:**, *hit*, **hit**. This is the fricative sound heard as the air passes through the open glottis, the other organs being in position, for the following vowel¹.

103. The sound **h** disappeared long ago from L and many other dialects. Dropping *h*'s has long been looked upon as a vulgarism. The influence of teachers is now beginning to cause the sound to reappear in the pronunciation of the uneducated classes. The chief difficulty experienced is that when those who do not naturally possess the sound try to acquire it, they often insert it where not required (e.g. **æmənhegz** for **hæməndegz**).

104. In StP **h** is frequently dropped in unimportant words such as *him*, *her*, *have*, when unstressed, e.g. *I should have thought so*, **ai fəd əv θɔ:t sou**, but in deliberate speaking (recitation, etc.) it should be inserted.

SEMI-VOWELS

105. All fricative consonants may be pronounced with a varying amount of friction. In the case of voiced consonants, when the friction is very slight, the sounds become what are called *semi-vowels*, sounds which are on the border line between vowels and consonants (see definition of vowels and consonants, § 13). Fricative consonants in which the friction is strong may be termed *pure fricatives*. To every pure fricative corresponds a semi-vowel and vice versa. Of the English fricative consonants **w**, **r**, and **j** are pronounced with much less friction than the rest and may be classed, if desired, as semi-vowels.

¹ It would therefore be logically more accurate to represent the **h** in *hard*, **hɑ:d** by **g**, the **h** in *hit*, **hit** by **ʒ**, etc. (o being the symbol of devocalisation), but this would be practically inconvenient.

. VOWELS

(For the meaning of the terms *closed*, *front*, etc., see §§ 20—23.)

106. **i:**. Closed front tense unrounded. Example *meet*, **mi:t**.

107. Many speakers slightly diphthongise the sound, especially when final (for the meaning of the term *diphthong* see § 201). This diphthong may be represented by **i:j** or **ij**, e.g. *sea*, **si:** or **si:j** (**sij**). Pure **i:** is, however, preferable.

108. In L the vowel is regularly diphthongised, and the diphthongisation is much more marked than in StP. One form is a diphthong beginning with a very lax **i**, and finishing with a tenser **i** or **j**. Another form is **ei**, e.g. *əkapətɛi* for StP *əkʌpəvti:*. When followed by **l** (L **l**, § 63) the vowel is reduced to simple **i** or **e**, e.g. *fielɔ*, **fi:l^ɔd** or **fi:l^ɔd** for StP **fi:l^ɔd** or **fi:l^ɔd** (§ 62).

109. Some use **i:** as the first element of the diphthong in *hear*, thus **hi:ə**. **i** is however preferable (**hiə**).

110. **i**. Closed front lax unrounded. Example *fit*, **fi:t**.

111. In StP the sound tends towards **e** when unstressed (§ 205), e.g. the second vowel in *very*, **veri**, is not very different from the first. The two vowels in *pity*, **pti:**, are noticeably different. When great accuracy is required this lowered **i** may be represented by **ɪ** (**veri**). This sound **ɪ** is also heard in words like *basket*, **bɑ:skɪt**, *language*, **læŋgwɪdʒ** (usually written for convenience **bɑ:skɪt**, **læŋgwɪdʒ**).

112. In careful speech a distinction is often made between these words spelt with *e*, *a*, etc., and words spelt with *i*, *y*, etc., **ɪ** being used in the first, and **i** in the

second. Thus many good speakers would make a distinction between *prophet*, **prɒfɪt**, *profit*, **prɒfɪt**; *enquire*, **ɪnkwaɪə**, *inquire*, **ɪnkwaɪə**; *language*, **læŋgwɪdʒ**, *Cambridge*, **keɪmbrɪdʒ**.

113. In L **i** sometimes tends to become **e** even when stressed, and when final it is diphthongised, e.g. *sing*, StP **sɪŋ**, in L frequently **seŋ**; *twenty*, L **twentɪ**, StP **twenti**. In some dialects, e.g. Australian English, **i** is replaced by the corresponding tense vowel when final (as in *very*, **veri**). Note the artificial pronunciation of *England* as **ɛŋglənd** (StP **ɪŋglənd**).

114. **i** also occurs in StP as the first element of the diphthong **iə** (for the definition of the term *diphthong* see § 201). Examples: *here*, **hiə**. This diphthong is often pronounced **i:ə** (in N and W etc., **i:ə**, **i:ɪ**, etc., §§ 71, 72), but **iə** is preferable. In affected pronunciation the diphthong often becomes **ɪə** or **ɪa** (for **ɪ**, **ɪ** see §§ 147, 129), *oh dear* being pronounced **öüdiə**, StP being **oudiə** (for **öü** see § 153). Note the frequent omission of **i** in *year*, **jiə** or **jə:**. **i** also occurs in the diphthongs **eɪ**, **aɪ**, **ɔɪ** (see §§ 117, 123, 145).

115. **e**. Half-closed front lax unrounded. Examples: *pen*, **pen**, *head*, **hed**.

116. In L this vowel is often replaced by **i**, e.g. **git**, **ɪndʒɪn** for **get** (*get*), **ɛndʒɪn** (*engine*). In many dialects it is replaced by the opener **e** (§ 118), thus, **pen**, **hed**.

117. Besides occurring independently, the sound **e** occurs in StP as the first element of the diphthong **eɪ**, e.g. *day*, **dei**. With many speakers, especially in N.Eng. this diphthong is tense, i.e. the two elements are the tense

vowels corresponding to the lax **e**, **i**. In Sc the diphthong is not generally used, a pure tense vowel (phonetic symbol **e:**) being substituted (**de:**). In L the first element of the diphthong **ei** is much opener than in StP, becoming **ɛ**, **æ**, **a**, or even **ɑ** (§§ 118, 121, 123, 129), thus **dɛi**, **dæi**, **dai**, **dɑi**. In L **e** sometimes occurs instead of **ɛ** (see § 148). Note the faulty pronunciation of *aerate* (StP **eiəreit** or **eəreit**) as **ɛəreit** or **iəreit**. The words *again*, *always* are often pronounced **əgen**, **ɔ:lwiz**, **ɔ:lwəz**, but the forms **əgein**, **ɔ:lweiz** are preferable.

118. **ɛ**. Half-open front unrounded. This sound only occurs in StP in the diphthong **ɛə**. Examples *there*, *their*, **ʔɛə**. See also the previous section.

119. In the pronunciation of many S.Eng. speakers, the first element of this diphthong is more open than **ɛ**, being in fact practically **æ** (§ 121) (**ʔæə**). The form **ɛə** is preferable. In L the first element of this diphthong is the half-closed tense vowel **e:** (**ʔe:ə**).

120. In many dialects, especially N and W, the diphthong becomes **ɛə**, **ɛ:**, **ɛi**, etc. (§§ 71, 72).

121. **æ**. A vowel intermediate between half-open front unrounded, and open front unrounded¹. Example *man*, **mæn**.

122. In N the sound tends towards the fully open vowel **a** (§ 123) (**man**). In L the sound generally tends towards **ɛ** or **e**, e.g. **kɛb** or **keb** for **kæb** (*cab*).

123. **a**. Open front unrounded. This vowel only occurs in StP as the first element of the diphthong **ai**. Example *fly*, **fai**.

¹ There is considerable difference of opinion as to the exact analysis of this vowel. Some regard **ɛ** as a tense vowel and **æ** as the corresponding lax vowel.

124. In ordinary speaking the tongue usually does not reach the full **i** position in pronouncing this diphthong, so that **æ** would perhaps be a more accurate representation of it. **i** should, however, be aimed at in careful speaking (but see § 126).

125. In **L** the first element of this diphthong is retracted to **ɑ**, **ɒ** (§ 130) or even **ɔ** (**flɑi**, **flɒi**, **flɔi**). The pronunciation **æi** is sometimes heard, especially in N.Eng. In the best pronunciation of **ai**, the **a** should err on the side of **æ** rather than on the side of **ɑ**. Note the pronunciation **ɑ:l** for *I'll*, as in *I'll ask him*, **ɑ:lɑ:skɪm**, not unfrequently heard from educated people in rapid familiar conversation.

126. **ai** sometimes forms a triphthong (§ 203) with a following **ə**, e.g. *fire*, **faɪə**. In pronouncing this triphthong, the tongue does not usually reach the full **i** position; **æə** or **ɑə** would be a nearer representation of the pronunciation usually heard. Sometimes the assimilation is carried so far that the triphthong becomes simply a lengthened **a** (represented phonetically by **a:**), e.g. *fire*, **fa:** (distinct from *far*, **fa:**). This is especially frequent in unstressed syllables, e.g. *irate*, **a:'reit** for **aiə'reit**, **asə'reit**¹.

127. In very careful pronunciation **aiə** often does not form a triphthong, but is pronounced as two syllables, **ai-ə**. Compare *higher* with *hire*, which are both pronounced as one syllable in ordinary speaking (written phonetically **haɪə**). In such cases a distinction is made in the pronunciation of the second element of the triphthong. When the group **aiə** constitutes two syllables, the second element is distinctly pronounced as **i**. When the group only constitutes one syllable the **i** position is not reached, in fact

¹ ' denotes that the following syllable is stressed.

the tongue hardly rises above *ε*. When it is desired to bring out this distinction we can write *aɪə* and *aɪə*, thus *higher, haɪə*; *buyer, baɪə*; but *hire, haɪə*; *irony, aɪəɹənɪ*. This is, however, not usually necessary.

128. In many dialects, especially N and W, the triphthong becomes *aɪə*, *aɪ*, *ɪ*, *aɪɪ*, etc. (see §§ 71, 72). *a* is sometimes used for *ɪ* (§ 148), but this is not to be recommended.

129. *ɑ* (written *ɑ:* when long). Open mixed unrounded. Examples *father, farther, fa:ðə*.

130. In L this sound is retracted to the open back position. This retracted vowel has a much deeper sound than the *ɑ:* of StP, and may be represented if desired by *ɑ:* (*fa:ðə*). Sometimes lip-rounding is added, the sound becoming a lengthened *ɔ* (§ 140) or even *ɔ:* (§ 142).

131. Some speakers use *a* or *æ* instead of StP *ɑ:* in many words spelt with *a* followed by *n*, *f*, or *s*, followed in turn by a consonant letter, e.g. *plant, plant, plænt*; *ask, ask*; *master, mæste*, etc. for StP *plɑ:nt, ɑ:sk, mɑ:stə*¹. This is regularly done in N. It is also heard in S.Eng. but sounds rather affected. Some elocutionists, however, recommend the use of *a* in these cases.

132. Some old-fashioned speakers use *ã* (nasalised *a*, § 25) in words spelt with *an* followed by a consonant letter, e.g. *plãnt, brãntj*.

133. Many speakers slightly diphthongise *ɑ:* especially when final, e.g. *far, fa:ə*, StP *fa:*. Some make a distinction between words which are and are not spelt with the letter

¹ A few words of this kind are regularly pronounced with *æ* in StP, e.g. *mass, ant, mæs, ænt*. The pronunciations *mɑ:s, ɑ:nt* are also heard, but are not recommended.

r, by diphthongising the former, e.g. *afar*, əfɑ:ə, but *papa*, pəpɑ:.

134. In many dialects, especially N and W, a distinction is made between words which are and are not spelt with the letter *r* by inverting the tip of the tongue in the former case, *farther* becoming fɑ:θə, as distinguished from *father*, fɑ:ðə (see §§ 71, 72).

135. The sound **ɑ** also occurs as the first element of the diphthong written **ɑu**. Example *how*, hau. This first element is strictly a vowel intermediate between **ɑ** and **a**.

136. In L this diphthong is treated in two ways, becoming either **ɑ:** (broad Cockney), or **æu**, **æə** or even **su**, **sə**, e.g. *get out*, gita:t, gita:ut, etc., StP *getaut*; and it is sometimes even reduced to **æ** or **ɛ**, e.g. *how are you getting on?* L **æjəgitnən**, StP **haueju:gettiŋən**. The StP diphthong is usually transcribed **au**, and there is no great objection to this, if it is clearly understood that the **a** is with most speakers not quite the same **a** as in **ai**, but a retracted variety rather like **ɑ**. Pure **a** is not unfrequently heard in this diphthong from educated people, but any variety of **a** that tends towards **æ** is not good: it is better to err on the side of **ɑ** than on that of **a** (**æ**), and for this reason the transcription **au** is used in this book in preference to **au**.

137. **ɑu** often forms a triphthong (§ 203) with a following **ə**. This triphthong **ɑuə** is treated similarly to the triphthong **aiə**. The tongue does not usually reach the full **u** position, the usual pronunciation being rather **ɑoə**. Sometimes the assimilation is carried so far that the triphthong is simply reduced to the first element lengthened, viz. **ɑ:**, not very different from the ordinary **ɑ:** in **fɑ:ðə**,

e.g. *power*, **paue** becoming **pa:**, very like *par*, **pa:**. This is especially frequent in unstressed syllables, e.g. *our own*, **a:roun** for **auə'roun** or **aoə'roun**.

138. In very careful pronunciation **auə** often does not form a triphthong, but is pronounced as two separate syllables, **au-ə**, compare *tower*, **tauə** with *hour*, **auə**, which are both pronounced as one syllable in ordinary speech. In such cases a distinction is made in the pronunciation of the second element of the triphthong. When the group constitutes two syllables the second element is distinctly pronounced **u** or even **w**, and when the group constitutes only one syllable, the full **u** position is not reached. When it is desired to bring out this distinction, we can write **auə**, **aoə**, thus, *tower*, **tauə**, *plougher*, **plauə**, but *hour*, **aoə**. This is, however, not usually necessary.

139. In many dialects, especially N and W, the triphthong becomes **auə**, **ɑ:**, **au:**, etc. (see §§ 71, 72).

140. **ɔ**. Open back, with slight lip-rounding. Example *hot*, **hɔt**.

141. In many dialects the sound is pronounced without lip-rounding. It thus becomes the sound **ɑ** described in § 130. In L **ɔ** is often replaced by **ɔ:**; thus *want*, *dog*, StP **wɔnt**, **dɔg** often become in L **wɔ:nt**, **dɔ:g**. In some dialects the sound is replaced by **ɑ** or even **a**, e.g. in America, where for instance *Oxford* (StP **ɔksfəd**) is pronounced **aksfəd**. A kind of **ɔ** occurs as the first element of the diphthong **ɔɪ** (see § 145).

142. **ɔ:**. A vowel intermediate between open back rounded and half-open back rounded. Examples *saw*, *sore*, *soar*, **sɔ:**.

143. Many speakers diphthongise this sound, especially when final, e.g. *four*, **fɔ:ə**, StP **fɔ:**. Some make a distinc-

tion between words which are and are not spelt with the letter *r*, by diphthongising the former, e.g. *soar*, *sore*, **so:ə**, but *saw*, **so:**. **o:ə** is often used in one or two words spelt with *our*, e.g. *mourn*, *pour*, by people who do not diphthongise the sound **o:** in other cases. In L **o:** is often replaced by **o:** (§ 151), and when final by **o:wə**, e.g. *fo:wə* for *fo:*.

144. In many dialects, especially N and W, a distinction is made between words which are and are not spelt with the letter *r*, by inverting the tip of the tongue in the former case, *sore*, *soar* becoming **so:ʔ**, **sʔ:**, **so:l**, etc. (see §§ 71, 72), distinct from *saw*, **so:**.

145. The first element of the diphthong **oi**, as in *boy*, **boi**, is strictly a sound intermediate between **o:** and **o**. Pronunciations in which the first element is exactly **o:** or **o** are dialectal (the former is common in L). Some dialects substitute **ai** for **oi**, e.g. *ball* for *boil*. Others substitute **oi** (*boil*) (for **o** see § 150).

146. In many words spelt with *of* or *os* followed by a consonant letter, there is hesitation in StP between **o:** and **o**, e.g. *often*, *off*, *cross*, *lost*. **o:** (**o:f(tə)n**, **kro:s**, etc.) is perhaps the most common, but **o** (**o(f)tə)n**, etc.) is generally considered more elegant. Many good speakers use an intermediate vowel in these words. The same applies to *salt*, **solt** or **so:lt**, *gone*, **gɔn** or **gɔ:n**. *Because* is usually pronounced **bikɔz**, but many teachers recommend **bikɔ:z** as more correct. Some make a compromise in this word and use **o**, as in *hot*, lengthened, which gives the effect of a sound intermediate between **o** and **o:**.

147. **▲** Half-open back unrounded. Example *rug*, **raɟ**.

148. In many dialects, including L, **ʌ** is replaced by **a**. **ɑ** is also sometimes heard. These are, however, not to be recommended. In L **e** is also sometimes substituted (e.g. **dʒes setʃ** for **dʒast satʃ**), and sometimes **i** (**dʒis stɪʃ**).

149. In some words there is hesitation in StP between **ʌ** and **ɔ**, e.g. *hovel*, **hʌv(ə)l** or **hɔv(ə)l**; *dromedary*, **dramədəri** or **dromədəri**. In such cases **ʌ** is generally preferable. *Wont* is now usually pronounced **wount**, like *won't*. **want** is old-fashioned.

150. **o**. Half-closed back lax rounded. In StP this vowel generally occurs as the first element of the diphthong **ou**, as in *no*, **nou** (for **u** see § 162). It sometimes occurs by itself in unstressed positions, e.g. *November*, **novembə** (also pronounced **nouvembə** or **nəvembə**).

151. In N this diphthong is tense, i.e. the two elements are the tense vowels corresponding to the lax **o**, **u**. In Sc the diphthong is not used, a pure tense vowel (phonetic symbol **oː**) being substituted (**noː**).

152. Many varieties of the standard diphthong **ou** are found in L, e.g. **ou**, **ʌu**, **əu**, **ɔu**, **au**; *oh no* (StP **ou nou**) being pronounced **ou nou**, **au nau**, etc.

153. Sometimes **o** and **u** are shifted forwards into the mixed position, becoming the half-closed mixed lax rounded, and closed mixed lax rounded vowels respectively (phonetic symbols **ɔ̃**, **ũ**), **nou** becoming **nöü**. Sometimes this pronunciation of the diphthong is still further modified by unrounding the first element so that it becomes the half-closed mixed lax unrounded vowel (phonetic symbol **ɛ̃**), thus **nēü**. **öü** and **ëü** are heard in affected speech, also sometimes in L. Sometimes in educated speech **o** is shifted even as far as the front position, especially when unstressed, becoming some variety of front rounded vowel,

such as the half-open front rounded vowel (phonetic symbol **œ**); there is an example in Part II, passage 16, **inəsnt** for StP **inosnt** (or **inəsnt**). In L unstressed **ou** often becomes **ə**, e.g. **wində**, **swolərin**, for **windou**, **swolouin**.

154. In the best speaking care should be taken to round the lips properly in pronouncing **ou**, and not to exaggerate the diphthongisation.

155. **u:**. Closed back tense rounded. Example *food*, **fu:d**.

156. Many speakers slightly diphthongise the sound, especially when final. This diphthong may be represented by **u:w** or **uw**, e.g. *too*, **tu:w** (**tuw**). Pure **u:** is, however, preferable.

157. In L the vowel is regularly diphthongised, and the diphthongisation is much more marked than in StP. One form is a diphthong beginning with a very lax **u** (§ 162) and finishing with a tenser **u** or **w**. Another variety is produced by complete unrounding of the first element of this latter diphthong (the phonetic symbol for unrounded **u** is **ʊ**), e.g. **fuwd** or **fuud**.

158. Other common varieties are formed by advancing the tongue towards the mixed position. The symbol for the closed mixed lax rounded vowel is **ü**, and the corresponding unrounded vowel is represented by **i**, and the diphthong often becomes **ui**, **üw**, or **iü**, e.g. StP **hu:əju:** (*who are you?*) becomes **uüəjuü** or **iüəjiü**. Sometimes the first element is advanced as far as the front position, becoming **i**, e.g. **tʃiuz** for StP **tʃu:z**. All these varieties are objectionable.

159. In the best speaking care must be taken to round the lips well, and to keep the tongue as far back as possible.

160. Some use **u:** as the first element of the diphthong heard in *poor*, **puə**, thus **pu:ə**. **u** (§ 162) is, however preferable.

161. The sound **u:** when represented by the letters *u*, *eu*, *ew*, *ui* is often preceded by **j** in StP, e.g. *tune*, **tju:n**, *suit*, **sju:t**. In many dialects, including L, this **j** is often omitted (**tüwn**, **surüt**, etc.). The rule relating to insertion of this **j** in StP is as follows. **j** is not inserted when the preceding consonant is **r**, **ʃ**, or **ʒ**, or when the preceding consonant is **l** preceded in turn by a consonant, e.g. *rule*, *chew*, *June*, *blue*, **ru:l**, **tʃu:**, **dʒu:n**, **blu:**, not **rju:l**, **tʃju:**, etc. When the preceding consonant is **l** not preceded in turn by a consonant, usage varies, e.g. *lute*, **ljut** or **lut**. It is generally considered more elegant to insert the **j**, though it is perhaps more usual in conversational pronunciation not to do so. In other cases **j** is regularly inserted.

162. **u**. Closed back lax rounded. Example *good*, **gud**.

163. In Sc **u** is generally replaced by **u:**. In StP besides occurring independently, the sound **u** occurs as the first element of the diphthong **uə**. Example *poor*, **puə**. This diphthong is often pronounced **u:ə** (and in many dialects, especially N and W, **u:ə**, **u:ɪ**, etc., §§ 71, 72), but **uə** is preferable. Other varieties not unfrequently heard from educated speakers in London are **oə** and **ɔ:** (**poə**, **pɔ:**). This latter pronunciation is usual in the word *your*, **juə** or **jo:**. In other cases it is not to be recommended¹. **ə:** (§ 166) is sometimes substituted for **uə** in the words *sure*, *curious* (**ʃə:**, **kjə:riəs** for StP **ʃuə**, **kjuəriəs**).

¹ The group **uə** does not always form a diphthong, e.g. in *influence*, *influens*, where the two sounds belong to different syllables; in such cases there is no tendency to replace the group **uə** by **ə:**.

164. In StP **j** is inserted before **uə** in the same cases as before **u:** (§ 161), e.g. *rural*, **ruərəl**, *sure*, **ʃuə**, *jury*, **dʒuəri**, *plural*, **pluərəl**; *lure*, **ljue** or **lue** (the first of these two pronunciations being preferable); *cure*, **kjuə**, *fury*, **fjuəri**.

165. **u** also occurs in the diphthongs **au**, **ou** (§§ 135, 150).

166. **ə:**. Half-open mixed tense unrounded. The tongue is perhaps slightly higher than the exact half-open position¹. Examples *fir*, *fur*, **fə:**.

167. Some speakers endeavour artificially to make a difference between words spelt with *ur* and those spelt with *ir*, *er*, *ear*, etc., by using a lowered variety of **ə:** (phonetic symbol **ə̃:**) in the former case, and a raised variety (phonetic symbol **ə̄:**) in the latter, e.g. *fur*, **fə̃:**, but *pearl*, **fə̄:**, **pē:l**, etc.

168. **ə:** is generally replaced by the lowered variety **ə̃:** in L.

169. In many dialects, especially N and W, the sound becomes **ə̃:** (§§ 71, 72).

170. The word *girl* is pronounced in a great many different ways by educated people. **gə:l** is the most common, **geəl** is very frequently used, especially by ladies. Other varieties are **giəl**, **geəl**, **ʒə:l**, **ʒeəl**, etc. (**ʒ** is the voiced palatal plosive, § 46); in N and W etc. **gə:l**, **geəl**, etc. (§§ 71, 72); in Sc **gerl**. In vulgar speech the following forms may also be heard, **gə̃:l**, **gə̄:l**, **gə̃l**, **gə̄l**, **gel**. **gə:l** and **gə̃:l** are even said to exist.

¹ Some regard this vowel as open. This cannot well be the case, because if the mouth is opened as widely as possible **ə:** cannot be pronounced properly, whereas open vowels such as **e**, **a**, **æ** can be pronounced perfectly well.

171. **ə**. Half-open mixed lax unrounded. Examples: *over*, **ouvə**, *alight*, **əlait**.

172. This sound varies slightly in quality according to its position. When final, the tongue is rather lower than in other cases; compare the **ə** sounds in the above two examples. It is not generally necessary to mark these variations in practical phonetic transcriptions. Some speakers actually replace **ə** when final by **ʌ**, thus making the two vowels in *butter* (StP **bətə**) identical (**bʌtʌ**). In many dialects, especially N and W, **ə** is replaced by **ɚ**, i.e. **ə** pronounced with simultaneous inversion of the tip of the tongue (§ 71), in cases where the vowel letter in the spelling is followed by *r* + a consonant or *r* final, *proverb*, **prɒvəb** becoming **prɒvɚb**, *together*, **təgeðə** becoming **təgeðɚ**.

173. **ə** is only used in unstressed syllables. Cases occur in which almost all other vowels may be reduced to **ə** when unstressed. Thus:

ə	becomes ə in	<i>moment</i> , moument , compare <i>momentous</i> , mo(u)mentes
æ	„ „	<i>miracle</i> , mirəkl , „ <i>miraculous</i> , mirækjʌles
ɑ:	„ „	<i>vineyard</i> , vinjəd , „ <i>yard</i> , ja:d
ɔ:	„ „	<i>cupboard</i> , kəbəd , „ <i>board</i> , bɔ:d
ou	„ „	<i>Gladstone</i> , glædstən , „ <i>stone</i> , stoun
ɔ:	„ „	<i>proverb</i> , prɒvəb , „ <i>proverbial</i> , prɒvə:bjəl

174. **i:** and **ɪ** are not generally reduced to **ə** when unstressed, except in the word *the* when followed by a word beginning with a consonant, as in *the man*, **ðə mæn**, and in the termination *-ible*, e.g. *possible*, **posibl** or **posəbl**. **ɪ** generally remains unchanged and **i:** tends to become **ɪ** when unstressed; thus *receive* is pronounced **rɪsɪ:v** (cp. however *precede*, **pri:sɪ:d**), *latin*, **lætɪn**. Pronunciations like **rəsi:v**, **læt(ə)n**, are heard, but are dialectal.

175. In very careful speaking there is, in many cases, a tendency to replace *ə* by strong vowels, i.e. vowels which can occur in stressed syllables. The result is that several new vowels are introduced, viz. sounds intermediate in acoustic effect between various strong vowels and the weak vowel *ə*. Thus, in very careful speaking, *moment* would not be pronounced either **moument**, as in ordinary conversation, or **moument**, but the last vowel would be something intermediate in acoustic effect between *ə* and *e*. This vowel is practically the same as the sound *ē* referred to in § 153. Similarly, the first vowel in *acknowledge* would not be *ə* as in ordinary pronunciation (*əknoʊlɪdʒ*), but something intermediate between *ə* and *æ*. This intermediate vowel may be conveniently represented by *ǣ*. Similar vowels occur which are intermediate between *i* and *e*, *ɑ* and *ə*, *ɔ*: or *ɒ* and *ə*, *ə*: and *ə*. The first of these is practically the same as the sound *ī* referred to in § 158. The second, third and fourth may be represented by *ä*, *ö*, and *ë*. The sound intermediate between *u*: and *ə* is *ū*, and that intermediate between *ou* and *ə* is the first element *o*. Examples:

<i>horrible</i> , conversational pronun.	<i>horebl</i> , careful pronun.	<i>horibl</i>
<i>vineyard</i>	„ „ <i>vinjed</i>	„ „ <i>vinjäd</i>
<i>forget</i>	„ „ <i>fəget</i>	„ „ <i>fögət</i>
<i>offend</i>	„ „ <i>əfend</i>	„ „ <i>öfənd</i>
<i>exercise</i>	„ „ <i>əkseəsɪz</i>	„ „ <i>eksäəsɪz</i>
<i>obey</i>	„ „ <i>əbei</i>	„ „ <i>öbei</i>
<i>today</i>	„ „ <i>tədeɪ</i>	„ „ <i>tüdeɪ</i>

176. It is very important to use these intermediate vowels correctly in the declamatory style of speaking. If ordinary strong vowels are used in their place undue prominence is given to unimportant syllables, as when untrained curates say **tu əknɔʊlɪdʒ ən kɒnfes** where they should say **tu æknɔʊlɪdʒ ənd kɔ̄nfes**. On the

other hand, if **ə** is used just as in ordinary conversation the utterance becomes obscure and the pronunciation may even sound vulgar.

177. The existence of these vowels renders the phonetic transcription of the declamatory style of English rather complicated. This is, however, unavoidable. For this reason students should start with transcriptions in conversational style and make themselves thoroughly familiar with this before proceeding to the declamatory style.

178. In cases where diphthongs are reduced to **ə** in conversational pronunciation, the full strong form is used in careful speaking. Thus in declamatory style the word *by* would always be pronounced **baɪ** and never reduced to **bə** as it often is in conversational pronunciation, e.g. **tə sel ðəm bə ðə paʊnd**.

V. NASALISATION

179. Nasalised sounds (§ 25) do not occur in StP. They are sometimes heard as individual or dialectal peculiarities. The symbol of nasalisation is **̃** placed over the symbol of the sound which is nasalised.

180. In L vowels are generally nasalised when followed by nasal consonants, e.g. *Aren't you coming?* StP **ɑ:nt ju: kɑmɪŋ** becomes in L **ãnt jə kãmĩn**. Sometimes the nasal consonant is dropped, especially when **w** follows; thus *I don't want it*, StP **aɪ daʊnt wɒnt it**, often becomes in L **ai dãũ wõ:nt it**. Sometimes all vowels, or at any rate all the more open vowels, are nasalised independently of any nasal consonant; this produces what is called nasal twang.

181. Those who habitually nasalise their vowels¹ often have difficulty in getting rid of the fault. It can only be cured by constant practice of isolated vowel sounds. It is better to start practising with closed vowels, there being less tendency to nasalise these. When a pure **i:** and **u:** can be produced, which should not require much practice, the opener vowels may be rendered pure by exercises such as **i:e:ē...u:ou:ō...** pronounced without a break of any kind between the **i:** and **e**, **u:** and **o**, etc. Half-open and open vowels may be practised in the same way. When all the isolated vowels can be pronounced without nasalisation, easy words should be practised. The greatest difficulty will probably be found in words in which the vowel is followed by a nasal consonant, e.g. *can*, **kæ-n**; such words should therefore be reserved till the last. In practising the word *can* a complete break should at first be made between the **æ** and the **n**, **kæ-n**; this interval may be gradually reduced until at last there is no break whatever. Other words containing vowels followed by nasal consonants may be practised in a similar way.

VI. ASSIMILATION

182. When a sound is influenced by another sound near it, it is said to undergo an assimilation. Various kinds of assimilation are met with in English. The principal are:

183. (1) Assimilations from breath to voice or voice to breath.

184. In *raspberry*, **ræ:zbəri** the **p** has dropped out and the **s** has been voiced under the influence of the

¹ We are here speaking of nasalisation which is merely the result of habit and not due to any physical defect.

following voiced consonant **b**, thus becoming **z**. In *dogs*, **dogz** the plural termination is pronounced **z** (see, however, § 239); this is due to the influence of the preceding voiced consonant (cp. *cats*, **kæts**). Pronunciations such as **sɪdʌn** for *sitdaun* are due to assimilation of the **t** to **d** under the influence of the following **d**.

185. Partial assimilation of voice to breath regularly occurs where a liquid or semi-vowel is preceded by a breathed consonant in the same syllable; e.g. in *small*, **smɔ:l**, *snuff*, **snaʃ**, *place*, **pleɪs**, *sweet*, **swi:t**, *try*, **traɪ**, *pew*, **pju:**, the consonants **m**, **n**, **l**, **w**, **r** (which here = **ɹ**), **j** are partially devocalised, the sounds beginning breathed and ending voiced. With some speakers the assimilation is complete, the words becoming **smɔ:l**, **snaʃ**, **pleɪs**, **swaɪt**, **traɪ**, **pju:**.

186. An assimilation of a similar kind occurs when **tj**, **sj** become **tʃ**, **ʃ** (§§ 101, 100). A simple assimilation of tongue-position (§§ 191, 192) would change **j** to **ʒ**. There is, however, in addition a devocalisation under the influence of the preceding breathed consonant.

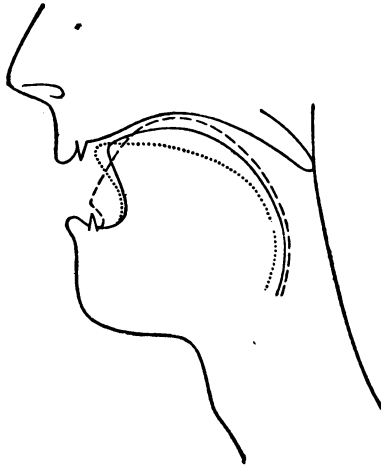
187. (2) Nasalisations under the influence of a nasal consonant, e.g. the nasalisation of vowels when followed by a nasal consonant referred to in § 180. The disappearance of **d** in *kindness*, **kainnis**, *grandmother*, **grænmaðə** is due to this; when the **d** is nasalised it becomes **n**, which then readily disappears.

188. (3) Assimilations affecting the position of the tongue.

189. The **k** sound in *key*, **ki:** is more advanced than the **k** sound in *cot*, **kot**. This is readily heard if we

whisper the words. The advancement in the case of **ki:** is due to the influence of the front vowel **i:**. The **n** sound in *month*, **manθ** is formed against the teeth under the influence of the **θ**, and not against the upper gums like the normal **n** sound.

190. In these cases the character of the sound is not greatly altered by the assimilation. In certain cases,



..... z(s) - - - - j ———— ʒ(j)

Fig. 9. Diagram illustrating the Assimilation of **j** to **ʒ(j)** under the influence of **z(s)**¹.

however, the sound is considerably modified. A common one is the assimilation of **z(z)** to **ʒ(ʒ)** under the influence of a following **ʒ(ʒ)**; thus *horseshoe, does she* are generally

¹ For the sake of clearness the mouth has been drawn wide open. As a matter of fact, in pronouncing **z(s)** and **ʒ(j)** the teeth are generally almost in contact.

pronounced **hɔ:ffu:**, **dʌʒfi:**, not **hɔ:sfu:**, **dʌʒfi:**. Another case is the change of **n** to **ŋ** under the influence of a preceding or following velar consonant—*bacon*, **beikŋ** (§ 59); *Congress*, **kɔŋgres** (compare *congratulate*, **kɔŋgrætjuleit**). Another is that of **k**, **g** to **t**, **d** under the influence of a following **l**, e.g. **tlɪ:n dɫavz** for **klɪ:n glavz** (*clean gloves*). (This latter assimilation should be avoided.)

191. Another very common assimilation is that of **j** to **ʒ(f)** under the influence of a preceding **z(s)** or **d(t)** (§§ 100, 101). **ʒ(f)** is intermediate in tongue-position between **z(s)** and **j**. Hence the coalition of **z(s)** and **j** naturally gives **ʒ(f)**, see fig. 9.

192. The tongue-position for **d(t)** is much the same as that for **z(s)**, except that actual contact is made by the tip of the tongue against the upper gums. The **d(t)** has therefore influenced the **j** by drawing the front of the tongue somewhat downwards, thus changing the sound into **ʒ(f)**.

193. (4) Assimilations affecting the position of the lips.

194. The **k** in *quite*, **kwait** is pronounced with lip-rounding under the influence of the following **w**. A labio-dental nasal consonant is sometimes used instead of **m**, when followed by **f** or **v**, as in *comfort*, **kamfət**. **n** sometimes becomes **m** under the influence of a preceding labial, e.g. **oupm** for **oup(ə)n**.

VII. QUANTITY

195. All sounds may be continued during a shorter or longer period. For practical purposes it is sufficient to distinguish two or at most three degrees of quantity (*long* and *short*, or *long*, *half-long* and *short*).

196. The rules of quantity in standard English are :

(1) **i:**, **ɑ:**, **ɔ:**, **u:**, **ə:** are long in stressed syllables when final or followed by a voiced consonant, e.g. in *sea*, **si:**, *seed*, **si:d**, *far*, **fɑ:**, *halve*, **hɑ:v**, *lose*, **lu:z**, *two*, **tu:**. They are reduced to half-length (1) when followed by a breathed consonant, e.g. *seat*, **si:t**, *half*, **hɑ:f**, *loose*, **lu:s**, (2) when quite unstressed (§ 205), e.g. *linseed oil*, **'lɪnsi:d-¹oil**, (3) when followed by another vowel, e.g. *deist*, **di:ist**. In the second case the vowels sometimes become quite short, especially when a breathed consonant follows, as in *economy*, **i:'kɒnəmi**; *authority*, **ɔ:'θɒrɪti**.

(2) **i**, **e**, **æ**, **ɔ**, **ʌ**, **u** are generally short but become half-long when stressed and followed by a voiced consonant other than a liquid, compare *pit*, **pɪt**, *pig*, **pɪg**, *pin*, **pɪn**. **ə** (which is always unstressed) and unstressed **i** are practically always short. Some speakers, however, lengthen them slightly when final, and when followed by a voiced consonant in a final syllable, as in *manners*, **mænəz**, *carry*, **kæri**.

(3) Diphthongs may be long or short. They are treated like the vowels **i:**, **ɑ:**, etc., becoming short in the cases where **i:**, **ɑ:**, etc. become half-long. Compare the words *high*, **hai**, *hide*, **haid**, in which the diphthong **ai** is long, with *height*, **haɪt**, *idea*, **aɪ'diə**, in which it is short.

(4) Consonants are slightly lengthened when final and preceded by **i**, **e**, **æ**, **ɔ**, **ʌ**, or **u**. Compare *seen*, **si:n** with *sin*, **sɪn**. Liquids are lengthened when followed by a voiced consonant in the same syllable, e.g. *wind*, **wɪnd**, cp. *hint*, **hɪnt**.

¹ ' denotes that the following syllable is stressed.

(5) Syllabic consonants are always unstressed, and like the vowel **ə** are practically always short (see (2)).

197. These rules are only approximate. It is not difficult to distinguish five or six degrees of quantity if we wish: thus the **i:** in **st:n** is clearly intermediate between the long **i:** in *seize*, **si:z** and the half-long **i:** in *seat*, **si:t**; the **ɔ:** in *scald*, **sko:ld** is shorter than the long **ɔ:** in *saw*, **so:**, but longer than the half-long **ɔ:** in *halt*, **ho:lt**; the **ə** in *manners*, **mænez** is longer than the **ə** in *callous*, **kæləs**, but is hardly half-long. The rules given are, however, sufficiently exact for practical purposes. In fact it is often sufficient to generalise still further by distinguishing only two degrees of length, and taking as the general rule that in standard English the sounds **i:**, **ɑ:**, **ɔ:**, **u:**, **ə:** are long and all other sounds are short.

(NOTE. It is in consequence of this approximate rule that we are able to represent the sounds **i:**, **ɔ:**, **u:**, **ə:** by means of the symbols **i**, **ɔ**, **u**, **ə** followed by the mark **:**. **:** is strictly speaking the symbol of *length*, and has nothing to do with the *quality* of sounds. If the above rule did not exist, we should be obliged to have separate symbols to distinguish **i:** from **i**, **ɔ:** from **ɔ**, etc.; and even as it is, it is sometimes necessary to have such separate symbols, when great accuracy is required; see for instance the transcriptions in the author's *Intonation Curves* (Teubner, Leipzig). Generally speaking, however, the insertion of the length mark **:** is sufficient to render confusion impossible.)

VIII. SYLLABLES

198. When two sounds are separated by one or more sounds less sonorous than either of them, they are said to belong to different *syllables*. The relative sonority or carrying power of sounds depends chiefly on their quality, and to some extent on the force of the breath with which they are pronounced. When there is no great variation in the force of the breath, vowels are more sonorous than consonants; open vowels are more sonorous than closed vowels; voiced consonants are more sonorous than breathless consonants; voiced liquid consonants are more sonorous than other voiced consonants.

199. The most sonorous sound in a syllable is said to be *syllabic*. The syllabic sound of a syllable is generally a vowel, but is occasionally a consonant (as in the second syllables of *people*, **pi:pl**, *written*, **ritn**). Syllabic consonants are marked when necessary by **˙**, placed under the consonant symbol. It is however only necessary when a vowel follows. Thus it must be inserted in **glatpɪ** (the alternative pronunciation of *gluttony*, **glatɪni**) to show that it does not rhyme with *chutnee*, **tʃatni**; but the mark is quite superfluous in **pi:pl**, because the **l** cannot be sounded in this position without being syllabic.

200. Syllabic sounds are generally separated by consonants. When two consecutive vowels belong to two syllables as in *create*, **kri:-eit**, there must be either a slight decrease in the force of the breath between them or an insertion of a trace of some consonant or consonantal vowel (§ 202). In **kri:ɛit** there is usually a slight **j** inserted between the **i:** and the **e**, though it is not sufficient to

mark in a practical phonetic transcription; in *gnawer*, **no:-ə**, the division between the syllables is marked rather by a slight diminution in the force of the breath.

201. When two vowels are not separated either by a consonantal sound or by a decrease in the force of the breath, they cannot constitute more than one syllable. They are then said to form a *diphthong*.

202. The least sonorous vowel in a diphthong (whether the sonority is due to vowel-quality or to force of the breath or to a combination of the two) is said to be *consonantal*. Thus in the diphthongs **ai**, **ɛə**, the **i** and **ə** are the consonantal elements.

203. When in a group of three vowels not separated either by consonantal sounds or decrease in the force of the breath the second is opener than either of the others, we have a true *triphthong*. An example of a true triphthong is **oae** (a careless way of pronouncing the word *why*, (**h**)**wai**).

204. The groups **aiə**, **auə** are not true triphthongs; **i** and **u** are less sonorous than **a**, **ɔ** and **ə**, and therefore the **a**, **ɔ** and **ə** belong to different syllables (§ 198). When the second element of these groups is lowered (§§ 126, 137) they approach nearer to true triphthongs, but they never become true triphthongs. In their extreme forms they become diphthongs (**aə**, **ɔə**) or single vowels (**a:**, **ɔ:**) (§§ 126, 137). It is however convenient to call the groups **aiə**, **auə** triphthongs, because they are often treated in poetry as forming only one syllable,

IX. STRESS

205. The force of the breath with which a syllable is pronounced is called *stress*. Stress varies from syllable to syllable. Syllables which are pronounced with greater stress than the neighbouring syllables are said to be *stressed*.

206. It is possible to distinguish many degrees of stress; if we use the figure 1 to denote the strongest stress, 2 to denote the second strongest and so on, the stress of the word *opportunity* might be marked thus:

^{2 4 1 5 3}
opətju:niti. Such accuracy is, however, not necessary for practical purposes; it is in fact generally sufficient to distinguish two degrees only—stressed and unstressed. Stressed syllables are marked when necessary by ' placed immediately before them, thus *father*, 'fɑ:ðə, *arrive*, ə'raɪv, *opportunity*, opətju:niti, *what shall we do?* '(h)wɒtʃəlwi:'du:.

207. The same words and sentences are not always stressed in the same way. Variations are sometimes necessary for making the meaning clear, and they are sometimes due to rhythmical considerations. Thus the word *injudicious* when simply taken to mean "foolish" would have the stress on the third syllable, thus *he was very injudicious*, hi:wəz'veriɪndʒu:'dɪʃəs, but when used in contrast with *judicious*, the chief stress would be on the first syllable, the stress on the third being only secondary, e.g. *that was very judicious*, ðæt wəz'veriɪndʒu:'dɪʃəs, *answer I should call it very injudicious*, 'aɪʃədko:lɪt'veri-ɪndʒu:dɪʃəs. Untrained speakers often fail to bring out contrasts of this kind properly.

208. In '(h)wɒtʃəlwi:'du:, (h)wɒt'ʃəlwi:'du:, '(h)wɒtʃəl'wi:du:, the variations of stress actually modify the meaning of the words.

209. The word *unknown*, **announ** shows clearly how *rhythm* may affect stress. Compare *an unknown land*, **ən'announ'lænd** with *quite unknown*, 'kwaitən'noun. When isolated the word would generally be pronounced 'ən'noun, the two syllables having equal stress. The rhythmical principle underlying these changes is a tendency to avoid consecutive stressed syllables when possible.

210. When we wish to *emphasize* a whole word (not any special part of it, such as the *in-* of *injudicious*), we usually increase the amount of stress on the syllable which is normally stressed. Thus when *magnificent*, **mæg'nifisənt** is pronounced with great emphasis, the second syllable receives a very strong stress, although it is a very unimportant syllable from the point of view of the meaning. Occasionally an additional stress is put on some syllable other than that which is normally stressed, e.g. *absolutely* when emphasized is sometimes pronounced 'æbsə'l(j)u:tlɪ instead of 'æbsəl(j)u:tlɪ.

X. BREATH-GROUPS

211. Pauses occur at frequent intervals in speaking. They are made (1) for the purpose of taking breath, (2) for the purpose of making the meaning of the words clearer.

212. Groups of sounds which are pronounced without pause are called *breath-groups*. The following are examples of breath-groups: *Yes*, **jes**; *Good morning*, **gud'mɔ:nɪŋ**; *Shall we go out for a walk?*, 'ʃəlwi:gou-'aʊtfərə'wɔ:k; *Shall we go out for a walk or shall we*

stay at home?, 'fælwi:gou'au'tfərə'wo:kə:fælwi:'steiə't'həum. The last of these would often be divided into two breath-groups if spoken slowly, a pause (not necessarily a pause for taking breath) being made after the word **wo:k**.

213. Pauses for breath should always be made at points where pauses are necessary or permissible from the point of view of meaning. Untrained speakers often arrange their breath-groups badly, taking breath and making other pauses in wrong places.

214. The proper divisions between breath-groups are generally indicated in writing by the punctuation marks. In phonetic transcriptions it is often useful to mark the limits of breath-groups by ||, and | may be used to mark points where a slight pause may be made but is not essential. Thus, *What shall we do? Shall we go out for a walk or shall we stay at home?* may be written ||'(h)wət'fælwi:-'du: || 'fælwi:gou'au'tfərə'wo:k | ə:fælwi:'steiə't'həum ||

XI. INTONATION

215. In speaking, the pitch of the voice, i.e. the pitch of the musical note produced by the vocal chords, is constantly changing. These variations in pitch are called *intonation* (or *inflection*). Intonation is thus quite independent of stress (§ 205), with which it is sometimes confused by beginners. There is of course no intonation when breathed sounds are pronounced. The number of these is however small compared with the voiced sounds, so that the intonation in any ordinary breath-group may be regarded as practically continuous.

216. When the pitch of the voice rises we have a *rising intonation*; when it falls we have a *falling intonation*; when it remains on one note for an appreciable time, we have *level intonation*. Level intonation is rare in ordinary speaking, but is not uncommon in serious recitation.

217. The range of intonation is very extensive. Most people in speaking reach notes much higher and much lower than they can sing. The range is as a general rule greater in declamatory style than in conversational style. In declamatory style it is not unusual for a man with a voice of ordinary pitch to have a range of intonation of over



two octaves, rising to F  or even higher, and going


down so low that the voice degenerates into a kind of growl which can hardly be regarded as a musical sound at all. In the case of ladies' voices the range of intonation does not often exceed $1\frac{1}{2}$ octaves, the average limits in declamatory

style being about D  and G .

218. The only satisfactory way of representing intonation is by means of a curved line, which rises as the pitch rises and falls as the pitch falls, placed immediately above the line of phonetic transcription.

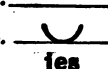
219. Intonation is most important for indicating shades of meaning. Compare the following:


high pitch 
 low pitch  meaning "That is so."
 jes


h. p. _____
 l. p. _____

jes meaning "Of course it is so."

h. p. _____
 l. p. _____

jes " " "Is it really so?"

h. p. _____
 l. p. _____

jes " " "That may be so."

h. p. _____
 l. p. _____

'(h)woteju:du:ɪŋ expressing curiosity.

h. p. _____
 l. p. _____

'(h)woteju:du:ɪŋ " " anger.

h. p. _____
 l. p. _____

(h)wote'bjɜ:təf'dei " " pleasure.

h. p. _____
 l. p. _____

'(h)wotebjɜ:təf'dei used sarcastically.

220. The most important rules of intonation are :

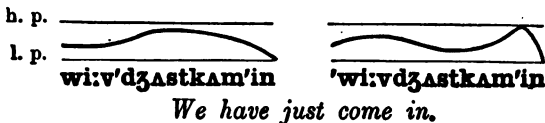
1. A falling intonation is used at the end of

(1) Complete commands.

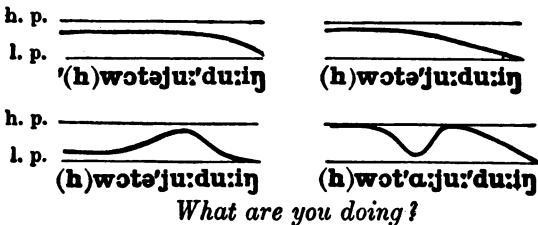
h. p. _____
 l. p. _____

'kam'hiə *Come here.*

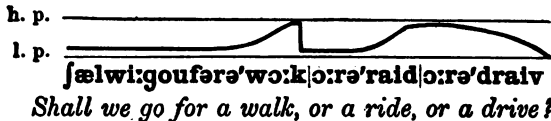
(2) Complete statements, i.e. statements which do not imply any continuation or rejoinder.



(3) Complete questions containing a specific interrogative word or phrase.



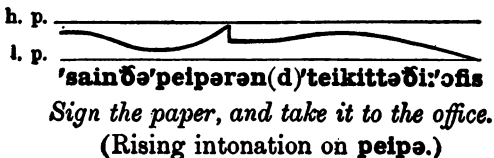
(4) The last of two or more alternative questions.



If a rising intonation were used on **draɪv**, a further alternative would be implied.

2. A rising intonation is used at the end of

(1) Unfinished commands, statements and questions, i.e. where a continuation, rejoinder or answer is expressed or implied.



h. p. _____
 l. p. _____
itwɛz'fain'jestədibət'wetðədeɪbɪ'fɔ:
It was fine yesterday, but wet the day before.
 (Rising intonation on **jestədi.**)

h. p. _____
 l. p. _____
'wʌn'tu:'θri:'fɔ:'faɪv
One, two, three, four, five (counting slowly).
 (Rising intonations on **wʌn, tu:, θri:, fɔ:.**)

See also the example 1 (4).

(2) Complete questions not containing a specific interrogative word or phrase.

h. p. _____
 l. p. _____
'ʃælwi:gou'auɳnau **'ʃælwi:gou'auɳnau**
Shall we go out now?

(3) Dependent clauses, where the principal clause follows or is suppressed.

h. p. _____
 l. p. _____
(h)wenðə'wɜ:k's'fɪnɪʃ'thi:l'kʌm'bæk
When the work is finished, he will come back.
 (Rising intonation on **fɪnɪʃt.**)

h. p. _____
 l. p. _____
ænd'ɪfju:'daʊnt
And if you don't,—.

221. When not affected by the above rules stressed syllables generally have a higher pitch than unstressed.

222. The effect of a rising intonation is greater if it is immediately preceded by a falling intonation, and the effect of a falling intonation is greater if it is immediately preceded by a rising intonation. Thus

h. p. _____
 l. p. _____
 'a:ju:'gouɪŋ *Are you going?*

is more emphatic than

h. p. _____
 l. p. _____
 a:ju:'gouɪŋ

and h. p. _____
 l. p. _____ is more emphatic still
 'a:ju:'gouɪŋ

Compare also

h. p. _____
 l. p. _____
 itwɚ'æbsəl(j)u:tlɪm'pɔsəbl

with h. p. _____
 l. p. _____
 itwɚ'æbsəl(j)u:tlɪm'pɔsəbl
It was absolutely impossible.

223. Many untrained speakers use a rising intonation at the end of sentences where a falling intonation should be used. This may be individual habit or dialectal peculiarity (it is very common in Sc and N). The fault can only be cured by practising very exaggerated falling intonations, practising at first if necessary by simply singing descending scales of notes.

XII. THEORY OF PLOSIVE CONSONANTS

224. To pronounce a complete plosive consonant (§ 17) two things are essential: (1) Contact must be made by the articulating organs, (2) The articulating organs must be subsequently separated. Thus, in pronouncing **p** the lips must be first closed and then opened. The explosion of a plosive consonant is formed by the air as it rushes out at the instant when contact is released; the air, however, necessarily continues to escape for an appreciable time after the actual explosion, thus giving rise to an independent sound. A plosive consonant therefore cannot be properly pronounced without being followed by another independent sound. This independent sound may be breathed or voiced.

225. When a voiced plosive consonant, e.g. **b**, is followed by a vowel, the vowel itself constitutes the necessary independent sound. It is possible to pronounce a breathed plosive, e.g. **p**, followed by a vowel, in such a way that the vowel constitutes the additional sound necessary for the proper pronunciation of the consonant. This is, however, not usually done in English, a short **h** sound being generally inserted before the commencement of the vowel (§§ 30, 34, 42). Similarly the first part of a following voiced consonant is generally devocalised (§ 185); it is however possible to pronounce a group such as **pl** in such a way that the voice begins at the instant of the explosion.

226. When we try to pronounce a breathed plosive, e.g. **p**, by itself, it is generally followed by a short breathed sound **h**; when we try to pronounce a voiced plosive, e.g. **b**, by itself, it is generally followed by a short vowel **ə**.

227. It is sometimes convenient to represent sounds of very short duration by symbols in very small type. Thus the group usually represented by **pa:** would be more accurately represented by **p_a:**. When we try to pronounce **p** and **b** by themselves we really say **p_a**, **b_o**. The word *praise*, **preiz** would be more accurately represented by **p_rreiz**.

228. The time during which the articulating organs are actually in contact may be termed the *stop*. In the case of the breathed consonants, e.g. **p**, nothing whatever is heard during the stop; in the case of the voiced consonants, e.g. **b**, some voice is usually heard during the stop.

229. In English there are cases in which plosive consonants are not fully articulated, where in fact, stops occur without explosions. The most important of these cases is where a plosive consonant is immediately followed by another plosive consonant. Thus in the StP of the word *act*, **ækt**, the tongue does not leave the roof of the mouth in passing from the **k** to the **t**. There is therefore no explosion of the **k**, only the stop being pronounced. *He will act too* is usually pronounced **hi:wilækttu:**, with no explosion to the **k** or to the first **t** (the first **t** is in fact only indicated by a silence). Similarly in *begged*, **begd**, there is no explosion to the **g**.

230. In *that time*, **ðættaim**, *red deer*, **reddiə**, the first **t** and **d** are not exploded in StP, in fact the only difference between the **tt** and **dd** in these examples and the **t**, **d** in *satire*, **sætaiə**, *red ear*, **'red'iə**, *readier*, **'redie**, is that in the former case the stop is very much longer than in the latter. Similar considerations apply to the groups **pp**, **bb**, **kk**, **gg**.

231. In *apt*, **æpt**, *ebbed*, **ebd**, the **t**, **d** are formed while the lips are still closed for the **p**, **b**. The result is that no **h** or **ə** sound is heard when the lips are separated¹. In *ink-pot*, **ɪŋkɔt**, *big boy*, **bigɔi**, the lips are closed for the **p**, **b** during the stop of the **k**, **g**. The result is that no explosion of the **k** or **g** is heard. Similar considerations apply to all other groups of two plosive consonants articulated in different parts of the mouth.

232. The **td** in *that day*, **ðætdeɪ**, only differs from the **d** in *faddy*, **fædi**, in having a longer stop, the first part of which is breathed. In **ðætdeɪ**, *midday*, **mɪddeɪ**, the stops are of the same length, but in the former the first part of the stop is breathed and the second part voiced, while in the latter the stop is voiced throughout. The sound of **dt** in *bedtime*, **bedtaɪm** only differs from the **t** in *better*, **beteɪ** in having a longer stop, the first part of which is voiced. In **bedtaɪm**, **ðætttaɪm**, the stops are of the same length, but in the former the first part of the stop is voiced and the second part breathed, while in the latter the stop is breathed throughout. Similar considerations apply to the groups **pb**, **bp**, **kg**, **gk**.

233. Pronunciations such as **æktatu:**, **begɔd**, **ðætttaɪm**, **redɔdeɪ**, **æpt**, **ebɔd**, **ɪŋkɔt**, **bigɔi**, **ðætdeɪ**, **bedtaɪm** are heard, but are generally dialectal. Sometimes, however, such **ɹ**, **ə** sounds are inserted in very careful speaking when it is advisable to mark very clearly the beginnings and ends of words. Thus, in reading aloud to a large audience, **ækttu:** might be pronounced **æktatu:**.

234. When a plosive is followed by a nasal consonant

¹ A noise is sometimes heard as the lips separate: this is however not formed by an escape of breath, but is due to the moisture on the lips.

as in *that night*, **ʒætnaɪt**, *topmost*, **topmoust**, *utmost*, **ʌtmoust**, *Wednesday*, **wednzdi**, the action of the articulating organs is the same as in the case of a plosive followed by a plosive. Thus no **h** or **ə** is inserted between the **t** and **n**, **p** and **m**, **t** and **m**, **d** and **n** in the above examples; pronunciations such as **top^hmoust** are as a rule dialectal, but are occasionally heard in careful speaking when special distinctness is desired.

235. There is an explosion in the ordinary pronunciation of these combinations of plosive and nasal. This is not, however, formed at the point of the mouth where closure is made, but is due to the lowering of the soft palate which causes the air to escape suddenly through the nose.

236. When a voiced plosive consonant is *initial*, the stop is often partially devocalised, i.e. the first part of it is breathed, voice being only added just before the explosion. When the speaker is speaking softly, there is usually no voice at all during the stop. The resulting sound differs from the corresponding breathed plosive in being pronounced with less force of the breath and being followed immediately by voice, i.e. a vowel or a voiced consonant. (Breathed plosive consonants are immediately followed by breath, i.e. **h** or a breathed consonant, § 225.) In careful speaking the stop of an initial voiced plosive should be fully voiced.

237. When a voiced plosive consonant is said to be *final* it is really followed by another sound (§§ 224, 226)¹. The sound which is really final is **ə** or **h**, more often the

¹ The pronunciation of the stop alone in final plosives may be sometimes observed in individual cases, but can hardly be considered normal.

latter, especially when the voiced plosive is preceded by another consonant, thus *cab* is pronounced **kæb[•]** or **kæb^h**, *hold* is generally **hould^h**, occasionally (especially in declamatory style) **hould[•]**.

238. Sometimes voice is not heard during the whole stop of a final voiced plosive, but only during the first part of it. The sound then resembles a feebly articulated breathed plosive. When the consonant in question is preceded by another consonant it frequently happens that no voice is produced during the stop at all, i.e. the consonant is completely devocalised. (Devocalisation is represented phonetically by **◌** under the symbol for the voiced sound.) Thus in **hould** the **d** is sometimes completely devocalised and becomes a very weak kind of **t** (**hould[◌]**). This is still more frequent when there are two preceding consonants as in *cleansed*, **klenz[◌]d** or **klenz[◌]◌d**. When great distinctness is desired final voiced plosives should be fully voiced.

XIII. INITIAL AND FINAL VOICED FRICATIVES

239. When a voiced pure fricative (§ 105), e.g. **z**, is initial or final, it is generally not fully voiced. When initial as in *zeal*, **z^hl**, it begins breathed and ends voiced, and when final, as in *ease*, **l^hz**, it begins voiced and ends breathed. When final and preceded by another consonant, e.g. in *heads*, **hedz**, *valves*, **vælvz**, it is often completely devocalised, becoming a weak kind of **s** (phonetic symbol **z̥**), these words being more accurately written **hedz̥**, **vælvz̥** or **vælvz̥**. When great distinctness is desired, initial and final voiced fricatives should be fully voiced.

PART II
PHONETIC TRANSCRIPTIONS

I. STANDARD PRONUNCIATION¹

A. CAREFUL CONVERSATIONAL STYLE

1. CHARLOTTE BRONTË

Passage from *Jane Eyre*, Chap. xxxv

ˈɔ:l ðə ˈhɑ:ʊz wəz ˈstɪl; fər aɪ bɪlɪ:v ˈɔ:l ɪksept ˈsɪndʒən
ənd maɪ'self wə ˈnɑ: rɪ'taɪəd tə ˈrest. ðə ˈwʌn ˈkændl wəz
ˈdaɪɪŋ ˈaʊt; ðə ˈrʊm wəz ˈfʊl əv ˈmʊ:nlaɪt. maɪ ˈhɑ:t bɪ:t
ˈfɑ:st ənd ˈθɪk; aɪ ˈhə:d ɪts ˈθrɒb. ˈsɑ:dnli ɪt ˈstʊd ˈstɪl tu
ən ɪnɪksˈpreɪsɪbl² ˈfɪ:lɪŋ ðət ˈθrɪld ɪt ˈθru: ənd ˈpɑ:st ət
ˈwʌnz tə maɪ ˈhed ənd ɪksˈtremɪtɪz. ðə fɪ:lɪŋ wəz ˈnɒt laɪk
ən ɪˈlektɪk ˈfɒk, bət ɪt wəz ˈkwɑɪt əz ˈfɑ:p, əz ˈstreɪndʒ,
əz ˈstɑ:tlɪŋ; ɪt ˈæktɪd ɒn maɪ ˈsensɪz əz ɪf ðeər ˈʌtməʊst
ækˈtɪvɪtɪ hɪðəˈtu: hed bɪ:n bət ˈtə:pə, frəm (h)wɪtʃ ðeɪ wə
ˈnɑ: ˈsɑ:mənd ənd ˈfɑ:st tu ˈweɪk. ðeɪ ˈrouz ɪksˈpektənt; ˈaɪ
ənd ɪə ˈweɪtɪd (h)waɪl ðə ˈfleʃ ˈkwɪvəd ɒn maɪ ˈbəʊnz.

“(h)wɒt (h)əv ju: ˈhə:d? (h)wɒt d(ə) ju: ˈsɪ:?” ɑ:skt
ˈsɪndʒən. aɪ ˈsɔ: ˈnʌθɪŋ, bət aɪ ˈhə:d ə ˈvoɪs ˈsɑ:m(h)wəe ˈkraɪ
“ˈdʒeɪn, ˈdʒeɪn, ˈdʒeɪn!”—ˈnʌθɪŋ ˈmɔ:.

“ou ˈgɒd! (h)wɒt ɪz ɪt?” aɪ ˈgɑ:spt.

aɪ ˈmaɪt (h)əv sed, “(h)wəər ɪz ɪt?” fər ɪt ˈdɪd nɒt sɪ:m
ɪn ðə ˈrʊm, nɔ:r ɪn ðə ˈhɑ:ʊs, nɔ:r ɪn ðə ˈgɑ:dn; ɪt ˈdɪd nɒt
kʌm ʌt əv ðɪ ˈeə, nɔ: frəm ʌndə ðɪ ˈə:θ, nɔ: frəm ʌvəˈhed.

¹ As defined in Part I, § 1.

² Often pronounced *ɪnɪksˈpreɪsɪbl*.

ai (h)əd 'hə:d it—(h)wəə, ə: '(h)wens¹, fər 'evə(r) im'pəsibl²
tə 'nou! ənd it wəz ðə vois əv ə 'hju:mən 'bi:ɪŋ—ə 'noun,
'lɑvd, 'welri'membəd 'vois—ðæt əv 'edwəd 'feəfæks 'rɒtʃɪstə;
ənd it spouk in 'peɪn ənd 'wou, 'waildli, 'iəri:li, 'ə:dʒəntli.

“ai əm 'kɑmiŋ!” ai kraɪd, “weɪt fə mi: ! 'ou, ai wɪl
'kɑm!” ai 'flu: tə ðə 'dɔ:, ənd 'lukt intə ðə 'pæsiðz; it
wəz 'dɑ:k. ai 'ræn 'ɑut intə ðə 'gɑ:dn; it wəz 'vɔɪd.

“(h)wəər 'ɑ: ju: ?” ai iks'kleɪmd.

ðə 'hɪlz bɪ'jɒnd 'mɑ:f 'glɛn 'sɛnt ði 'ɑ:nse 'feɪntli 'bæk,
“(h)wəər 'ɑ: ju: ?” ai 'lɪsnd. ðə 'wɪnd 'saɪd 'lou in ðə
'fə:z; 'ɔ:l wəz 'muələnd 'ləunlɪnɪs ənd 'mɪdnait 'hɑ:f.

2. EDMUND BURKE

A passage from *Thoughts on the French Revolution*

it ɪz 'nɑu 'sɪkstɪ:n ə: 'sevnti:n 'ʤiəz³ sɪns ai 'sɔ: ðə 'kwɪ:n
əv 'frɑ:ns, 'ðen ðə 'dɔ:fɪnɪs, ət vɜ:'sɑ:ʤ; ənd 'fuəli 'neve
'ləɪtɪd ɒn ðɪs 'ɔ:b, (h)wɪtʃ fɪ: 'hɑ:dli sɪ:md tə 'tɑtʃ, ə mɔ:
dɪ'ləɪtful 'vɪʒən. ai 'sɔ: hə: 'dʒɑst ə'bʌv ðə hə'raɪzn,
'dekəreɪtɪŋ ənd 'tʃɪəriŋ ði: 'elɪveɪtɪd 'sfɪə fɪ: 'dʒɑst bɪ'gæən
tə 'mu:v ɪn,—'glɪtəriŋ laɪk ðə 'mɔ:nɪŋ 'stɑ:, 'ful əv 'laɪf,
ənd 'splendə, ənd 'dʒɔɪ. 'ou! (h)wɒt ə revə'l(j)u:ʃn! ənd
(h)wɒt ə 'hɑ:t məst ai hæv tə 'kɒntɛmpleɪt wɪð'ɑut ɪ'mouʃn
ðæt elɪ'veɪʃn ənd ðæt 'fɔ:l! 'lɪtl dɪd ai 'dri:m (h)wɛn fɪ:
'ædɪd 'təɪtlz əv venə'reɪʃn tə ðouz əv ɪn'ʤu:zɪ'æstɪk, 'dɪstənt,
rɪ'spektful 'lɑv, ðæt fɪ: 'sʊd 'evə bɪ: ə'bləɪdʒd tə 'kæri ðə
'fɑ:p 'æntɪdɔut ə'geɪnst dɪs'greɪs kən'si:lɪd ɪn ðæt 'buzəm;
'lɪtl dɪd ai 'dri:m ðæt ai fəd (h)əv 'lɪvd tə 'sɪ: 'sɑtʃ dɪ'zɑ:stəz
fɔ:lən əpɒn hɔ:(r) ɪn ə 'neɪʃn əv 'gælənt 'men, ɪn ə 'neɪʃn əv

¹ Or '(h)wəər ə: '(h)wəns.

² Often pronounced ɪm'pəsebl.

³ Or 'ʤɔ:z.

men əv 'ɔnə, ənd əv kævə'liəz. ai θə:t 'ten 'θaʊzənd 'sə:dz
mɑst həv 'lept frəm ðeə 'skæbədz tu ə'ven(d)z i:vn ə 'lʊk
ðət 'θretnd hæ: wið 'ɪnsalt.

bət ði: 'eidz əv 'tʃivəlri iz 'gʊn. ðæt əv 'sɒfistəz,
i:kənəmists, ənd 'kælkjuleitəz, həz sək'si:did; ənd ðə 'glɔ:ri
əv 'juərəp iz iks'tɪŋgwɪft fər 'evə. 'nevə, 'nevə 'mɔ: fəl wi:
bi'hould ðæt 'dʒenərəs 'ləiəlti tə 'ræŋk ənd 'seks, ðæt 'praʊd
səb'mɪfn, ðæt 'dɪgnɪfaɪd ə'bi:dʒəns¹, ðæt səbɔ:di'neɪfn əv ðə
'hɑ:t, (h)wɪtʃ 'kept ə'laɪv, i:vn in 'sə:vɪtʃu:d ɪ'tself, ðə 'spɪrɪt
əv ən ɪ'gʒɔ:ltɪd 'fri:dəm. ði: 'ʌnbə:t 'greɪs əv 'laɪf, ðə 'tʃɪ:p
dɪ'fens əv 'neɪfnz, ðə 'nə:s əv 'mænli 'sɛntɪmənt ənd hɪ'rɔʊɪk
'ɛntəpraɪz, iz 'gʊn! it iz 'gʊn, ðæt sɛnsɪ'bɪlɪtɪ əv 'prɪnsɪpl²,
ðæt 'tʃæstɪtɪ əv 'ɔnə, (h)wɪtʃ 'felt ə 'steɪn laɪk ə 'wʊ:nd,
(h)wɪtʃ ɪn'spaɪəd 'kærɪdʒ (h)wɪlst ɪt 'mɪtɪgeɪtɪd fɪ'rɔsɪtɪ,
(h)wɪtʃ ɪ'nəʊblɪd (h)wɔtəvər ɪt 'tʌtʃt, ənd ʌndə (h)wɪtʃ 'vaɪs
ɪ'tself 'lə:st 'hɑ:f ɪts 'i:vɪl, baɪ lʊ:zɪŋ 'ɔ:l ɪts 'grounsɪs.

3. C. S. CALVERLEY

Contentment

(after the manner of Horace)³

'frɛnd, ðeə bi: ðeɪ ɒn hu:m 'mɪʃhæp
ɔ: 'nevə ɔ: 'səʊ 'rɛəli 'kʌmz,
ðæt, (h)wɛn ðeɪ 'θɪŋk ðeərəf, ðeɪ 'snæp
dɪ'reɪsɪv 'θʌmz;
ænd ðeə bi: ðeɪ hu: 'laɪtli 'lʊ:z
ðeər 'ɔ:l, jɛt 'fɪl 'nəʊ 'eɪkɪŋ 'vɔɪd;
ʃʊd 'ɔ:t ə'nɔɪ ðəm, ðeɪ rɪ'fju:z
tə bi: ə'nɔɪd;

¹ Or ə'bi:dʒəns.

² Or 'prɪnsɪpl.

³ Reproduced from Calverley's *Fly Leaves* by kind permission of the publishers, Messrs George Bell and Sons.

end 'fein wud 'ai bi: i:n əz 'ði:z!
 'laif iz wið 'sɑtʃ 'ɔ:l 'biə ənd 'skitlz;
 ðei ɑ: 'nɒt 'difiklt tə 'pli:z
 əbaʊt ðeə 'vitlz;

ðə 'traʊt, ðə 'grɑʊs, ði: 'ə:li 'pi:,
 baɪ 'sɑtʃ, 'if 'ðeə, ɑ: 'fri:li 'teikən;
 'if 'nɒt, ðei 'mɑn(t)ʃ wið 'i:kwəl 'gli:
 ðeə 'bit əv 'beikən;

end (h)wen ðei 'wæks ə litl 'geɪ
 ənd 'tʃɑ:f ðə 'pʌblik ɑ:ftə 'lɑn(t)ʃən,
 if ðeə kən'frɑntid wið ə 'streɪ
 pə'li:smənz 'trɑn(t)ʃən,

ðei 'geɪz ðeəræt wið 'aʊtstretʃt 'neks,
 ənd 'lɑ:ftə (h)wɪtʃ 'nəʊ 'θrets kən 'smɑðə,
 ənd 'tel ðə 'hɒrəstri:kən 'eks
 ðæt 'hi:z ə'nʌðə.

in 'snoutaim if ðei 'krɔ:s¹ ə 'spɒt
 (h)weər 'ʌnsəs'pektid 'bɔɪz həv 'slɪd,
 ðei 'fɔ:l nɒt 'dɑʊn—ðəʊ ðei wud 'nɒt
 'maɪnd if ðei 'did;

(h)wen ðə 'sprɪŋ 'rouzbɑd (h)wɪtʃ ðei 'weə
 'breɪks 'fɔ:t ənd 'tɑmblz frəm its 'stem,
 'nəʊ 'θɔ:t əv bi:ŋ 'æŋgri 'eə
 'dɔ:nz əpən 'ðem;

ðəʊ twəz dʒi'maɪməz 'hænd ðæt 'pleɪst,
 (əz 'wel ju: 'wi:n) et 'i:vniŋz 'ɑʊə,
 in ðə 'lɑvd 'bɑtnhɒl ðæt 'tʃeɪst
 ənd 'tʃerɪst 'flɑʊə.

¹ Or 'kros.

ænd (h)wen ðei 'trævl, if ðei 'faɪnd
 ðæt ðei hæv 'left ðeə 'pɒkɪt'kæmpəs
 ɔ: 'mɑ:ri ɔ: 'θɪk 'bʊ:ts bɪhaɪnd,
 ðei 'reɪz 'nəʊ 'ræmpəs,

bæt 'pləd sɪ'rɪ:nli 'ɔn wɪð'ɑ:ʊt;
 'nəʊɪŋ its 'betə tu ɪn'dʒuə
 ði: 'i:vɪl (h)wɪtʃ bɪjənd 'ɔ:l 'daʊt
 ju: 'kænət 'kjuə.

(h)wen fə ðæt 'ə:li 'treɪn ðeə 'leit,
 ðei du: nɒt 'meɪk ðeə 'wəʊz ðə 'tekst
 əv 'sə:mənz ɪn ðə 'taɪmz, bæt 'weɪt
 'ɔn fə ðə 'nekst;

ænd 'dʒæmp ɪn'saɪd, ænd 'əʊnli 'grɪn
 fʊd ɪt ə'piə ðæt ðæt 'draɪ 'wæŋ,
 ðə 'gɑ:d, ɔ'mɪtɪd tə 'pʊt 'ɪn
 ðeə 'kɑ:pɪtbæŋ.

4. SIR WALTER SCOTT

Hunting Song

'weɪkən, 'lɔ:dz ænd 'leɪdɪz 'geɪ,
 ɔn ðə 'maʊntɪn 'dɔ:nz ðə 'deɪ;
 'ɔ:l ðə 'dʒɔli 'tʃeɪs ɪz 'hiə
 wɪð 'hɔ:k, 'ænd 'hɔ:s, ænd 'hæntɪŋ'spiə!
 'hɑʊndz ɑ:r ɪn ðeə 'kæplz 'jeliŋ,
 'hɔ:ks ɑ: ('h)wɪslɪŋ, 'hɔ:nz ɑ: 'nelɪŋ;
 'merɪli, 'merɪli 'mɪŋgl ðei,
 "'weɪkən, 'lɔ:dz ænd 'leɪdɪz 'geɪ."

'weikən, 'lɔ:dz ənd 'leidiz 'gei,
 ðə 'mist hɔ:z 'left ðə 'mauntin 'grei;
 'sprɪŋlɪts ɪn ðə 'dɔ:n ɑ: 'sti:mɪŋ,
 'daiəməndz ɒn ðə 'breik ɑ: 'gli:mɪŋ;
 ənd 'fɒrɪstəz həv 'bɪzi 'bi:n
 tə 'træk ðə 'bæk ɪn 'θɪkɪt 'gri:n;
 'nəu wi: 'kʌm tə 'tʃɑ:nt əwə 'lei,
 " 'weikən, 'lɔ:dz ənd 'leidiz 'gei."

'weikən, 'lɔ:dz ənd 'leidiz 'gei,
 tə ðə 'gri:nwud 'heɪst ə'wei;
 'wi: kən 'fou ju: (h)wə hi: 'laɪz,
 'fli:t əv 'fʊt ənd 'tɔ:l əv 'saɪz;
 wi: kən 'fou ðə 'mɑ:ks hi: 'meɪd,
 (h)wen ɡeɪnst ðɪ 'oʊk hɪz 'æntləz 'freɪd;
 'ju: ʃəl 'si: hɪm 'brɔ:t tə 'bei,
 " 'weikən, 'lɔ:dz ənd 'leidiz 'gei."

'laʊdə, 'laʊdə 'tʃɑ:nt ðə 'lei,
 'weikən, 'lɔ:dz ənd 'leidiz 'gei!
 'tel ðəm, 'ju:θ, ənd 'mə:θ, ənd 'gli:
 'rʌn ə 'kɔ:s, əz 'wel əz 'wi:;
 'taɪm, 'stə:n 'hɑ:ntsmən! 'hu: kən 'bɔ:k,
 'stɔ:n(t)ʃ əz 'haʊnd, ənd 'fli:t əz 'hɔ:k;
 'θɪŋk əv 'ðɪs, ənd 'raɪz wɪð 'dei,
 'dʒentl 'lɔ:dz ənd 'leidiz 'gei.

5. W. M. THACKERAY

A passage from the *Essay on Whitebait*

ai wəz 'ri:sntli 'tə:kiŋ in ə veri 'tʌtʃiŋ ənd pɒ(u)ɛtɪkl
'streɪn əbaʊt ði: ə'baʊ 'delɪkɪt 'fɪʃ tə maɪ frend 'fu:zl ənd
səm 'ʌðəz ət ðə 'klʌb, ənd ɪks'peɪfɪeɪtɪŋ əpən ði: 'ɛksələns
əv ðə 'dɪnə (h)wɪtʃ əwə 'lɪtl 'frend 'ɡʌtɪlbəri həd 'ɡɪvn əs,
(h)wen 'fu:zl, 'lʊkiŋ 'raʊnd ə'baʊt hɪm wɪð ən 'eər əv
'traɪəmf ənd ɪ'mens 'wɪzdəm, 'sed,—

“ail 'tel ju: 'wɒt, wægstə:f, 'aɪm ə 'pleɪn 'mæn, ənd
dɪs'paɪz ɔ:l ju:¹ 'ɡɔ:məndaɪzɪŋ ənd 'kɪkʃɔ:z. aɪ 'daʊnt nou
ðə 'dɪfrəns bɪtwi:n 'wʌn əv ju:r² əb'sə:d 'meɪd 'dɪfɪz ənd
ə'nʌðə; 'ɡɪv mi: ə 'pleɪn 'kʌt əv 'mʌtn ɔ: 'bɪ:f. aɪm ə
'pleɪn 'ɪŋɡlɪʃmən, 'aɪ æm, ən(d) 'nou 'ɡlʌtn.”

'fu:zl, aɪ sei, 'θɔ:t 'ðɪs 'spɪ:tʃ ə 'terɪbl³ 'set 'daʊn fə 'mi:;
ənd ɪn'di:d 'æktɪd ʌp tə hɪz 'prɪnsɪplz⁴. ju: meɪ 'si: (h)ɪm
'eni 'deɪ ət 'sɪks 'sɪtɪŋ 'daʊn bɪfɔ:r ə 'ɡreɪt 'rɪ:kɪŋ 'dʒɔɪnt əv
'mɪ:t; hɪz 'aɪz 'kwɪvəriŋ, hɪz 'feɪs 'red, ənd 'hi: 'kʌtɪŋ 'ɡreɪt
'smoukiŋ 'red 'kələps aʊt əv ðə 'bɪ:f bɪ'fɔ: hɪm⁵, (h)wɪtʃ
(h)ɪ: dɪ'vʌuəz wɪð kɔrɪs'pɒndɪŋ 'kwɒntɪtɪz əv 'kæbɪdʒ ən(d)
pə'teɪtɒuz, ənd ði: 'ʌðə 'ɡreɪtɪs 'lʌkʃʊrɪz əv ðə 'klʌb'teɪbl.

(h)wɒt aɪ kəm'pleɪn əv 'ɪz, 'nɒt ðæt ðə mæn fʊd ɪn'dʒɔɪ
hɪz 'ɡreɪt 'mɪ:l əv 'stɪ:mɪŋ 'bɪ:f—'let (h)ɪm bɪ 'hæpi ɒvə
'ðæt, əz mʌtʃ əz ðə 'bɪ:f hɪ: ɪz dɪ'vʌuəriŋ wəz ɪn 'laɪf 'hæpi
ɒvər 'ɔɪl'keɪks ɔ: 'mæŋɡl'wə:zl—bət aɪ 'heit ðə felouz
'bru:tl 'selfkəm'pleɪnsɪ, ənd hɪz 'skɔ:n əv 'ʌðə 'pɪ:pl hu:
hæv 'dɪfrənt 'teɪsts frəm 'hɪz. ə 'mæn hu: 'brægz rɪɡʌ:dɪŋ
hɪmsɛlf, ðæt (h)wɒt'evə hɪ: 'swələuz ɪz ðə 'seɪm tə 'hɪm, ənd

¹ Or juə.² Or juər.³ Often pronounced 'terəbl.⁴ Or tu ɪz 'prɪnsəplz.⁵ Or bɪ'fɔ: ɪm.

ðæt 'hiz 'kɔ:s 'pælit rekəgnaiziz 'nou 'difrəns bitwi:n 'venzn
 ən(d) 'tə:tl, 'puðiŋ, ɔ: 'matn'brɔ:θ, æz hiz in'difrənt 'dʒɔ:z
 'klouz 'ouvə ðəm, 'brægz əbaut ə 'pə:snl dif'fekt—ðə 'retʃ—
 ən(d) 'nɒt əbaut ə 'vətʃu:. it iz¹ 'laik ə 'mæn 'boustiŋ
 ðæt (h)i: hæz 'nou 'iə fə 'mju:zik, ɔ: 'nou 'ai fə 'kælə, ɔ: ðæt
 (h)iz 'nouz 'kænət 'sent ðə 'difrəns bitwi:n ə 'rouz ənd ə
 'kæbidʒ. ai 'sei, əz ə 'dʒenərəl 'ru:l, 'set ðæt 'mæn 'daʊn
 əz ə kən'si:tid 'felou hu: 'swægzəz əbaut 'nɒt 'keəriŋ fə hiz²
 'dine.

'(h)wai 'ʃudnt wi: keər əbaut it? wəz 'i:tiŋ 'nɒt 'meid
 tə bi: ə 'plezə tu əs? 'jes, ai sei, ə 'deili 'plezə—ə 'swit:
 sou'leimen—ə 'plezə fə'miljə, jet 'evə 'nju:; ðə 'seim, ənd
 'jet hau 'difrənt! it iz 'wan əv ðə 'kɔ:ziz əv doumes'tisiti.
 ðə 'ni:t 'dine meiks ðə 'hæzbənd 'pli:zd, ðə 'hauswaif 'hæpi;
 ðə 'tʃildrən kɔnsikwəntli ɑ: 'wel brɔ:t 'ʌp, ənd 'lʌv ðeə
 pə'pɑ: ən(d) mə'mɑ:. ə 'gud 'dine(r) iz ðə 'sentər əv ðə
 'sə:kl əv ðə 'souvl 'sɪmpəθiz. it 'wɔ:mz ə'kweintəns'ʃip³
 intə 'fren(d)'ʃip; it mein'teinz ðæt 'fren(d)'ʃip 'kʌmfətəbli
 'ʌnim'peəd; 'enimiz'mi:t əvər it ənd ɑ: 'rekənsaɪld. 'hau
 'meni əv 'ju:, diə frendz, hæz ðæt 'leit 'bɒtl əv 'klærət
 'wɔ:md intu ə'fɛkʃənɪt fə'gɪvnɪs, 'tendə rekə'leɪkʃənz əv
 'ould 'taɪmz, ənd 'ɑ:d(ə)nt 'glouɪŋ əntɪsɪ'peɪfɪnz əv 'nju:!
 ðə 'breɪn iz ə tri'mendəs 'si:krit. ai bili:v 'sʌm 'kimɪst⁴
 wil 'raɪz ə'nɒn hu: wil 'nou hau tə 'dɒktə ðə 'breɪn æz
 ðei du: ðə 'bɒdi 'nɑu, æz 'li:big⁵ dɒktəz ðə 'graʊnd. ðei
 wil ə'plai 'sə:tn 'medsɪnz, ənd prə'dju:s 'krɒps əv 'sə:tn
 'kwɒlɪtɪz ðæt ɑ: 'laɪɪŋ 'dɔ:mənt 'nɑu fə 'wɒnt əv intɪ'lektʃuəl
 'gwa:nou. bət ðis iz ə sʌbdʒɪkt fə 'fju:tʃə speɪkjə'leɪfn—

¹ Or it a.

² Or for iz.

³ Or ə'kweintən'sʃɪp.

⁴ Or 'kɛmɪst.

⁵ The name is strictly 'lɪ:big (for ɹ see Part I, § 99).

ə pə'renθisis 'grouɪŋ 'aut əv ə'nʌðə pə'renθisis; '(h)wət ai wud
 'ə:dʒ i'speʃəli 'hiə(r) iz ə 'pɔɪnt (h)wɪtʃ 'mʌst bi fə'mɪljə wið
 'evri 'pə:sn ə'kʌstəmd tu 'i:t 'ɡud 'dɪnəz—'neɪmli, ðə 'noub
 ənd 'frendli 'kwɒlɪtɪz ðət ðeɪ i'lisɪt. 'hau 'ɪz it wi: 'kʌt sʌtʃ
 'dʒouks ouvə ðəm? 'hau 'ɪz it wi: bɪkʌm sou rɪ'mɑ:kəbli
 'frendli? 'hau 'ɪz it ðət 'sʌm əv ʌs, ɪn'spaɪəd baɪ ə 'ɡud
 'dɪnə, hæv 'sʌdn 'ɡʌsts əv 'dʒɪ:njəs 'ʌn'noun ɪn ðə 'kwaiət
 'ʌn'festɪv 'steɪt? 'sʌm mən meɪk 'spi:tʃɪz; 'sʌm 'feɪk ðeə
 'neɪbə baɪ ðə 'hænd, ənd ɪn'vaɪt hɪm, ɔ: ðəm'selvz, tə 'daɪn;
 'sʌm 'sɪŋ prə'dɪdʒəsli; maɪ frend 'sælədɪn, fər ɪnstəns, 'ɡouz
 'houm, hi: sez, wið ðə moust 'bju:təfl 'hɑ:mənɪz 'rɪŋɪŋ ɪn
 (h)ɪz 'iəz; ənd 'aɪ, fə 'maɪ pɑ:t, wɪl teɪk 'eni 'ɡɪvn 'tju:n,
 ən(d) 'meɪk vɛəri'eɪfɪnz əpən ɪt fər 'eni 'ɡɪvn 'piəriəd əv
 'ɑ:weɪ, 'ɡreɪtli, nou daʊt, tə ðə dɪ'lɑɪt əv 'ɔ:l 'hiərəz. 'vi:z
 ər 'ounli 'tempərəri ɪnspɪ'reɪfɪnz¹ 'ɡɪvn ʌs baɪ ðə 'dʒɒli
 'dʒɪ:njəs, bət 'ɑ: ðeɪ tə bi: dɪ'spaɪzd ən ðæt əkaʊnt? 'nou.
 'ɡud 'dɪnəz (h)əv bi:n ðə 'ɡreɪtɪst 'vɪ:ɪklz əv bɪ'nevələns
 sɪns 'mæn bɪ'ɡæn tu 'i:t.

ə 'teɪst fə 'ɡud 'lɪvɪŋ, ðen, ɪz 'preɪzwə:ði ɪn mədə'reɪfɪn—
 laɪk 'ɔ:l ði: 'ʌðə 'kwɒlɪtɪz ənd ɪn'daʊmɛnts əv 'mæn. 'ɪf ə
 mæn wə tə nɪ'glekt (h)ɪz 'fæmɪli ɔ: hɪz² 'bɪznɪs ən əkaʊnt
 əv (h)ɪz 'lʌv fə ðə 'fɪdl ɔ: ðə 'faɪn 'ɑ:ts, hi: wud kəmit
 'dʒʌst ðə 'kraɪm ðət ðə 'dɪnə'sensjuəlɪst³ ɪz 'ɡɪltɪ əv; bət
 tu ɪn'dʒɔɪ 'waɪzli ɪz ə 'mæksɪm əv (h)wɪtʃ 'nou mæn nɪ:d bi:
 ə'feɪmd. bət 'ɪf ju: 'kænət 'i:t ə 'dɪnər əv 'hə:bz əz 'wel əz
 ə 'stə:ld 'ɔks, ðen ju ər ən ʌn'fə:tʃənɪt 'mæn; ju:⁴ 'lʌv fə
 'ɡud 'dɪnəz hɛz 'pɑ:st ðə 'houlseɪm 'bɑ:ndəri, ənd dɪ'dʒenə-
 reɪtɪd ɪntə 'ɡlʌtəni⁵.

¹ Or *inspɪ'reɪfɪnz*.

² Or *ɔ:z*.

³ Or *dɪnə'sensjuəlɪst*.

⁴ Or *ju:*.

⁵ Or *ɡlʌtɪ* (see Part I, § 199).

6. WILLIAM WORDSWORTH

ai 'wɒndəd 'lounli əz ə 'klaʊd
 ʔət 'flaʊts ɔn 'hai ə¹ 'veɪlz ənd 'hɪlz,
 (h)wen 'ɔ:l ət 'wʌns ai sɔ: ə 'kraʊd,
 ə 'hɒst əv 'gouldən 'dæfədɪlz;
 bɪ'saɪd ðə 'leɪk, bɪ'ni:θ ðə 'tri:z,
 'flɑ:trɪŋ ənd 'dɑ:nsɪŋ ɪn ðə 'brɪ:z.

kən'tɪnjuəs əz ðə 'stɑ:z ʔət 'faɪn
 ənd 'twɪŋkl ɔn ðə 'mɪlki 'wei,
 ðeɪ 'stretʃt ɪn 'nevər'endɪŋ 'laɪn
 ələŋ ðə 'mɑ:dʒɪn əv ə 'beɪ;
 'ten 'θɑ:z(ə)nd 'sɔ: ai ət ə 'glɑ:ns,
 'tɔ:snɪŋ² ðeə 'hedz ɪn 'sprɑɪtli 'dɑ:ns.

ðə 'weɪvz bɪ'saɪd ðəm 'dɑ:nst, bət ðeɪ
 'aʊt'dɪd ðə 'spɑ:kɪŋ 'weɪvz ɪn 'gɪli;
 ə 'pɒuət³ 'kʊd nɒt bət bi: 'geɪ
 ɪn sɑtʃ ə 'dʒəkənd 'kɑmpəni;
 ai 'geɪzd—ənd 'geɪzd—bət 'lɪtl 'θɔ:t
 (h)wɒt 'welθ ðə 'fɒu tə 'mi: həd 'brɔ:t

fər 'ɔ:ft⁴ (h)wen ɔn maɪ 'kaʊtʃ ai 'laɪ
 ɪn 'veɪkənt ɔ:r ɪn 'pensɪv 'mu:d,
 ðeɪ 'flæʃ əpən ʔæt 'ɪnwəd 'aɪ,
 (h)wɪtʃ ɪz ðə 'blɪs əv 'sɒlɪtju:d;
 ənd ðen maɪ 'hɑ:t wɪð 'pleʒə 'fɪlz,
 ənd 'dɑ:nsɪz wɪð ðə 'dæfədɪlz.

¹ Or *oə*, or *o:*.

² Or *toɪŋ* (see Part I, § 146).

³ Or *pouit*.

⁴ Or *oft* (see Part I, § 146).

II. STANDARD PRONUNCIATION

B. RAPID CONVERSATIONAL STYLE

7. CHARLES DICKENS

A passage from the *Pickwick Papers* (Chap. 7)

ðə 'streindzə, 'mi:nweɪl¹, (h)əd bi:n 'i:tiŋ, 'driŋkiŋ, ən tə:kiŋ, wið'aut se'seɪfn. ət 'evri 'gud 'stru:k (h)i: iks'prest h)iz sætɪs'fækfn ənd ə'pru:vl əv ðə 'pleɪə(r) in ə moust kɒndi'sendiŋ ən(d) 'pætrənaiziŋ 'mænə, wɪtʃ 'kudnt 'feɪl tu əv bi:n 'haili 'grætɪfaɪiŋ tə ðə 'pɑ:ti kən'sə:nd; weɪl ət 'evri 'bæd ə'tem(p)t ət ə 'kætʃ, ənd 'evri 'feɪljə tə 'stɒp ðə 'bɔ:l, hi: 'lɔ:n(t)st (h)iz 'pə:snl dɪs'plezə(r) ət ðə 'hed əv ðə dɪ'voutɪd ɪndɪ'vɪdʒuəl in 'sɑ:tʃ dɪ'nɑ:nsi'eɪfnz əz "ɑ:, 'ɑ: !— 'stju:pid"—"nəʊ, 'bætəfɪŋgəz"—"mʌf"—"hʌmbəg"—ən 'sou fə:θ—ɪdzækju'leɪfnz wɪtʃ 'si:mɪd tu ɪ'stæblɪʃ (h)ɪm in ði əpɪnʒən əv 'ɔ:l ə'raʊnd, əz ə moust 'eksələnt ənd ʌndɪ'næɪəbl 'dʒʌdʒ əv ðə 'houl 'ɑ:t ən 'mɪstəri əv ðə 'nəʊbl 'geɪm əv 'kriki:t.

"'kæpɪtl 'geɪm—'wel 'pleɪd—'sʌm stru:kʃ 'ædm(ə)rəbl," sed ðə streindzə, əz 'bəʊθ 'saɪdz 'kraʊdɪd ɪntə ðə 'tent, ət ðə kən'klu:ʒn əv ðə 'geɪm.

"ju: v 'pleɪd ɪt, sə?" ɪnkweɪəd mɪstə 'wɔ:dl, hu: əd bi:n 'mʌtʃ ə'mju:zd baɪ hɪz lə'kwæsɪti.

¹ Or *mɪ:n'weɪl* (in this particular case).

“pleid it! ‘θiŋk ai ‘hæv—‘θaʊzn(d)z əv taimz—‘nɒt ‘hiə—‘west ‘indiz—ik’saitiŋ ‘θiŋ—‘hɒt ‘wɜ:k—‘veri.”

“it ‘mæs(t) bi rɑ:ðər ə ‘wɔ:m pə’sju:t in ‘sɑ:f ə ‘klaimit¹,” əb’zə:vd mistə ‘pikwik.

“‘wɔ:m—red’hot—‘skɔ:tʃiŋ—‘glouɪŋ. ‘pleid ə ‘mætʃ ‘wans—‘siŋgl ‘wikit—‘frend ðə ‘kæ:nl—sə ‘tɒməs ‘bleizou—‘hu: ʃ(ə)d get ðə ‘greitist ‘nambər əv ‘rʌnz.—‘wan ðə ‘tɔ:s—‘fə:st ‘iniŋz—‘sevŋ ə’klɒk ‘ei ‘em—‘siks ‘neitivz tə luk ‘aʊt—‘went ‘in; ‘kept in—‘hi:t in’tens—‘neitivz ‘ɔ:l ‘feintid—‘teikn ə’wei—‘fref ‘hɑ:f’dæzn ‘ɔ:dəd—‘feintid ‘ɔ:l’sou—‘bleizou ‘bouliŋ—sə’pɔ:tid bai ‘tu: ‘neitivz—‘kudnt ‘boul mi: ‘aʊt—‘feintid ‘tu:—‘kliəd ə’wei ðə ‘kæ:nl—‘wudnt giv ‘in—‘feiθfl ə’tendənt—‘kwærŋkou ‘sæmbə—‘lɑ:st mæn ‘left—‘sæn ‘sou ‘hɒt, ‘bæt in ‘blistəz—‘bɔ:l ‘skɔ:tʃt ‘braʊn—‘faiv handrəd n ‘sevnti ‘rʌnz—‘rɑ:ðər ig’zɔ:stid—‘kwærŋkou ‘mæstəd ‘ʌp ‘lɑ:st ri’mæiniŋ ‘streŋθ—‘bould mi: ‘aʊt—‘hæd ə ‘bɑ:θ n ‘went ‘aʊt tə ‘di:ne.”

“ən(d) ‘wɒt bikeim əv ‘wɒtsizneim, sə,” inkwaɪəd ən ‘aʊl(d) ‘dʒentlmən.

“‘bleizou?”

“‘nou—ði ‘ʌðə dʒentlmən.”

“‘kwærŋkou ‘sæmbə?”

“‘jes, sə.”

“‘puə ‘kwærŋkou—‘nevə ri’kævəd it—‘bould ‘ən, ən ‘mai əkəʊnt—‘bould ‘ɔ:f, ən iz ‘aʊn—‘daɪd, sə.” ‘hiə ðə ‘streɪndʒə ‘berid (h)iz ‘kaʊntinəns in ə ‘braʊn ‘dʒɑ:g, bət ‘weðə tə ‘haɪd (h)iz i’moufn ɔ:(r) im’baɪb its kən’tents, wi: ‘kænɒt distiŋktli ə’fə:m. wi: ‘aʊnli ‘nou ðət (h)ɪ: ‘pɔ:zd ‘sɑ:dnli, ‘dru: ə ‘lɔŋ ən ‘di:p ‘breθ, ən(d) ‘lukt ‘ærŋ(k)ʃəsli ‘ən, əz

¹ This sentence might well be read more slowly than the rest and in declamatory style, thus:—“it ‘mæst bi: rɑ:ðər ə ‘wɔ:m pə’sju:t in ‘sɑ:f ə ‘klaimit.”

'tu: əv ðə 'prɪnsəpl 'membəz əv ðə 'dɪŋli 'del 'klab ə'proutft
mɪstə 'pɪkwɪk, ən(d) 'sed—

“wɪər ə'baʊt tə pɑ: 'teɪk əv ə 'pleɪn 'dɪnə(r) et ðə 'blu:
'laɪən, sə; wɪ: 'hɒp 'ju: ən(d) jɔ: 'frendz (wɪ)l 'dʒɔɪn əs.”

“əv 'kɔ:s,” sed mɪstə 'wɔ:dl, “ə'mærj əuə 'frendz wɪ:
ɪn'klu:d mɪstə —” ənd (h)ɪ: 'lukt 't(ə)wɔ:dz¹ ðə 'streɪndʒə.

“'dʒɪŋgl,” sed ðæt 'və:sətəɪl 'dʒentlmən, 'teɪkɪŋ ðə 'hɪnt
ət 'wʌns. “'dʒɪŋgl—'ælfred 'dʒɪŋgl ɪskwæɪə(r), əv 'nou 'hɔ:l,
'nouwəə.”

“aɪ fl bɪ 'veri 'hæpɪ, aɪm 'ʃuə,” sed mɪstə 'pɪkwɪk.

“'sou fl 'aɪ,” sed mɪstər 'ælfred 'dʒɪŋgl, 'drɔ:ɪŋ 'wʌn
'ɑ:m θru: mɪstə 'pɪkwɪks, ənd ə'nʌðə θru: mɪstə 'wɔ:dlz,
æz (h)ɪ: 'wɪspəd kɒnfɪ'densəli ɪn ðɪ: 'ɪər əv ðə 'fɔ:mə
dʒentlmən:—

“'devlɪʃ 'ɡʊd 'dɪnə—'kəʊld, bət 'kæpɪtl—'pɪ:pt ɪntə ðə
'ʌm ðɪs 'mɔ:nɪŋ—'fəʊlz (ə)n 'paɪz, ənd 'ɔ:l ðæt sɔ:t əv
θɪŋ—'pleznt 'feləʊz 'ði:z—'wel bɪ'heɪvd, 'tu:—'veri.”

8. GEORGE ELIOT

A passage from the *Mill on the Floss*
(Standard Edition, Vol. I, pp. 226, 227)

“'ou, 'aɪ 'sei, 'mæʒɪ,” sed 'tɒm et 'lɑ:st, 'lɪftɪŋ 'ʌp ðə
'stænd, “wɪ: mæs(t) 'ki:p 'kwæɪət 'hɪə, ju: nou. ɪf wɪ: 'breɪk
eniθɪŋ, 'mɪsɪz 'steliŋ l 'meɪk əs 'kraɪ pə'keɪvəɪ.”

“'wɒt s 'ðæt?” sed 'mæʒɪ.

“'ou, ɪt s ðə 'lætɪn fər ə 'ɡʊd 'skəʊldɪŋ,” sed 'tɒm, 'nɒt
wɪðəʊt 'sʌm 'praɪd ɪn (h)ɪz 'nɒlɪdʒ.

“ɪʒ ʃɪ: ə 'krɔ:s wʊmən?” sed 'mæʒɪ.

“'aɪ b(ɪ)lɪ:v ju:!” sed 'tɒm, wɪð ən ɪm'fætɪk 'nɒd.

¹ Or 'tɔ:dz.

“ai θiŋk ‘ɔ:l ‘wimin ə ‘krɔ:sə¹ ðən ‘men,” sed ‘mægi.
 “‘ɑ:nt ‘gleg z ə ‘greit di:l ‘krɔ:sə¹ ðən ‘ʌŋkl gleg, ən ‘mæðə
 ‘skouldz mi: ‘mɔ: ðən ‘fɑ:ðə daz.”

“‘wel, ‘ju: l bi ə ‘wumən ‘sʌm dei,” sed ‘tɔm, “sou ‘ju:
 ni:dnt tɔ:k.”

“bət ‘ai fl bi ə ‘klevə wumən,” sed ‘mægi, wið ə ‘tɔ:s².

“‘ou, ai ‘deə’sei, ənd ə ‘nɑ:sti kən’si:tɪd ‘θiŋ. ‘evribədi l
 ‘heit ju:.”

“bət ju: ‘ɔ:tnt tə ‘heit mi, tɔm; it l bi ‘veri ‘wikid
 əv ju:, fər ai fl ‘bi: jɔ: ‘sistə.”

“‘jes, bət ‘if ju ər ə ‘nɑ:sti disə’griəbl ‘θiŋ, ai ‘fæl
 heit ju:.”

“‘ou bət, tɔm, ju: ‘wount! ai ‘fɑ:nt bi disə’griəbl. ai
 fl bi ‘veri ‘gud t(ə) ju:—ənd ai fl bi gud tu ‘evribədi. ju:
 ‘wount heit mi ‘riəli, ‘wil ju:, tɔm?”

“ou, ‘bɔðə! ‘nevə ‘maɪnd! ‘kʌm, its ‘taɪm fə mi: tə
 ‘læ:n mai ‘lesnz. ‘si: ‘hiə! wət ai v gɔt tə ‘du:,” sed ‘tɔm,
 ‘drɔ:ɪŋ ‘mægi ‘t(ə)wɔ:dz³ (h)ɪm ən(d) ‘fouɪŋ hæ:(r) iz ‘θiərəm,
 wail fi: ‘puft (h)ə: ‘hæə bihaɪnd (h)ə:r ‘iəz, ən(d) pri’pæd
 (h)ə:sɛlf tə ‘pru:v (h)ə: keɪpə’bɪlɪtɪ əv ‘helpɪŋ (h)ɪm ɪn
 ‘ju:kli:d. fi: bi’gæn tə ‘ri:d wið ‘ful ‘kɔnfɪdəns ɪn (h)ə:r
 ‘oun ‘pəʊəz, bət ‘prezntli, bi’kʌmɪŋ ‘kwɑɪt bi’wɪldəd, hæ:
 ‘feɪs ‘flʌst wið ɪri’tɛɪfn. it wəz ‘kwɑɪt ʌnə’vɔɪdəbl—fi:
 məs(t) kən’fɛs (h)ə:r ɪn’kɔmpɪtənsɪ, ən(d) fi: wəz ‘nɔt ‘fɒnd
 əv hju:mɪli’eɪfn.

“it s ‘nɔnsns!” fi sed, “ən(d) ‘veri ‘ʌgɪ ‘stʌf—‘noubədi
 ni:d ‘wɔnt tə meɪk it ‘aʊt.”

“‘ɑ:, ‘ðeə nɑu, mɪs ‘mægi!” sed ‘tɔm, ‘drɔ:ɪŋ ðə ‘buk
 ə’wei, ən(d) ‘wægiŋ (h)ɪz ‘hed æt (h)ə:, “ju: ‘si: ju ə ‘nɔt sou
 ‘klevər əz ju: ‘tɔ:t ju: wə:.”

¹ Or ‘krɔ:sə.

² Or ‘tɔs.

³ Or ‘tɔ:dɪ.

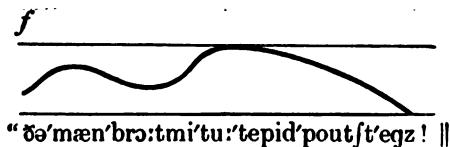
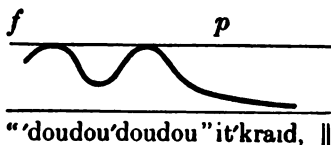
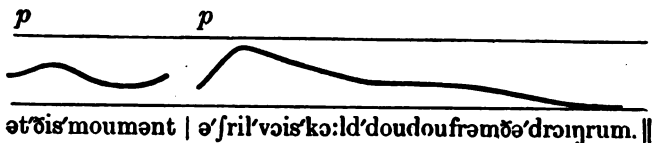
"ou," sed 'mægi, 'pautiŋ, "ai 'deə'sei ai kəd 'meik it 'aut, if ai d 'lə:nt wət 'gouz bi'fə:, əz 'ju: hæv."

"bət 'ðæt s wət ju: 'dʒɑst 'kudnt, mis 'wizdəm," sed 'təm. "f(ə)r its 'ɔ:l ðə 'hɑ:də wen ju: 'nou 'wət 'gouz bi'fə:; fə 'ðen ju: v gət tə 'sei 'wət defi'nifn 'θri: iz, ən(d) 'wət 'æksiəm 'faiv iz. bət 'get ə'ləŋ wið ju 'nau; ai mæs(t) 'gou 'ən wið 'ðis. 'hiəz ðə 'lætin 'græmə. 'si: wət ju: kən 'meik əv 'ðæt."

9. E. F. BENSON


A passage from *Dodo* (Chap. 4)¹


With intonation curves²





¹ Reproduced by kind permission of Mr Benson and the publishers, Messrs Methuen.


² See Part I, pp. 59—64. *p*, *f*, etc. are here used with their usual musical values to indicate the average loudness of the groups. For || and | see Part I, § 214.


f *f*

 'du:senmisamθiŋ'els. || 'izð(e)əsətʃəθiŋəzə'grild'boun ?" ||

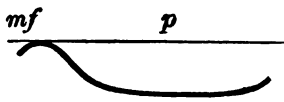
p *p*

 'di:zri'ma:kswə'spi:dilifəloud'ɒp | baiðie'piərənsəv'mis'steinz |

p *p* *p*

 ətðə'dainiŋrum'də:. || in'wɒn'hænd | fi'heldðedis'paizd'egz, ||

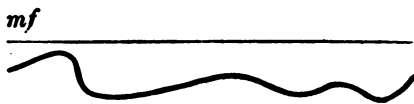
p *p*

 inði'ɒðə | ə'kwaiərəv'mju:zikpeipə. ||

p *p*

 bi'haind(h)ə:fəloudə'futmən | wið(h)ə:'brekfəs(t)trei, |

p *p*

 iniks'kju:zəb'l'iŋgərəns | əztə'wɒtwəzri'kwaiədɒv(h)im, ||



“diə'doudou”jiwent'an, |



“ju:nouwenaimkəmpouziŋəsimfəni |



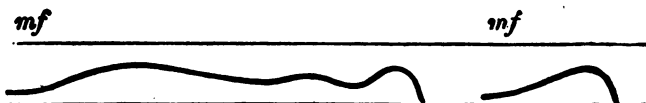
ai'wəntsəmθiŋmə:rik'saitiŋðəntu:poutst'egz. ||



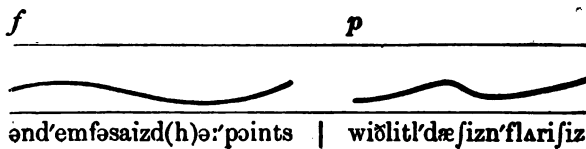
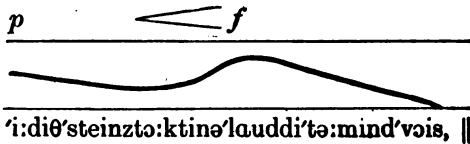
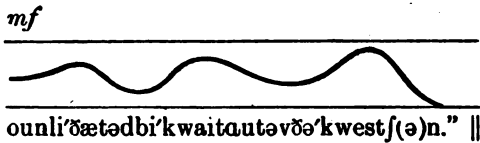
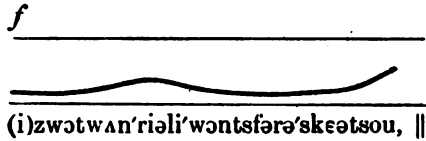
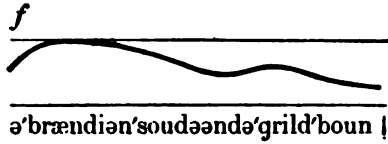
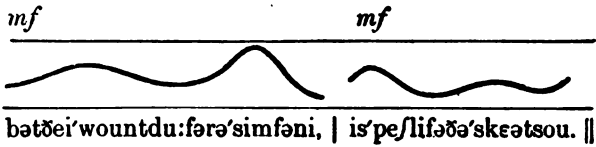
'mistəbrəkstəpəinoul'teikmai'said. ||



ju:kudnt'i:t'poutst'egzətə'bo:l | —'kudju: ? ||

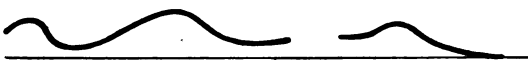



ðeimait'du:veri'welfərə'fju:nrəl'mə:tʃ | ə:rənək'təm, |



p *mf*


 əvðə'diʃəv'poutʃt'egz. || ət'dis'moumənt |


mf *mf*

 'wænəvðəm'flu:əntəðə'flə: | əndiks'ploudid. ||

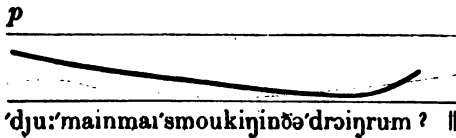
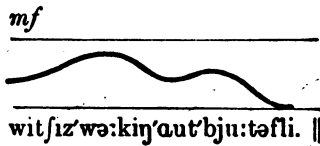
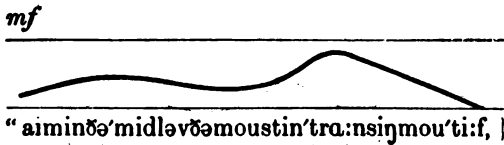
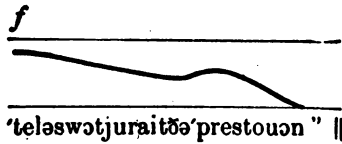
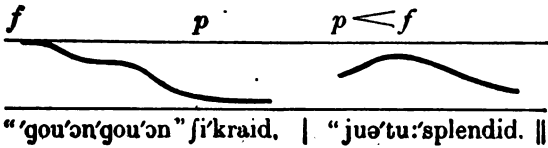
p

 bæʊtsən'il'wɪndðətblouz'noubædiənigud. |

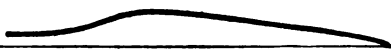
p

 əndət'enireit'disri'li:vðə'futmənfrəmɪz'steitəvindi'sign. ||

p

 hizi'mɪdʒət'mɪʃnwəz'kliəlɪtəri'mu:vɪt. ||

mf *mf*

 'doudou'θru:(h)ə:sɛlf'bækɪn(h)ə:tʃə | wɪtə'pi:ləv'lu:ftə. ||



*p**p*

aim'ə:flis'əri, | bətitmeiks'ə:lðə'difrənstəmaiwə:k. ||

*mf**mf*

'bə:nəliti'insensðə'r'a:ftəwədz. || 'du:sənmiə'boun'doudou. ||

mf

'kəmænd'hiəmpileiðə'skɛətsouleitər'ɔn. ||

*mf**f**f*

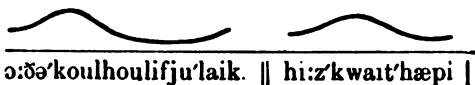
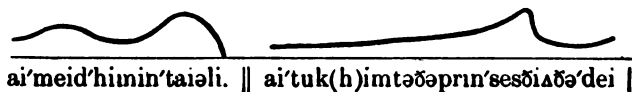
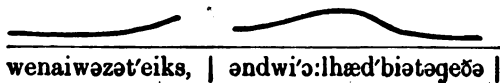
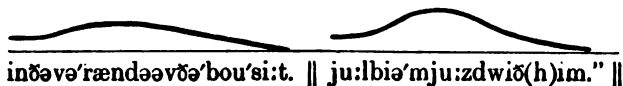
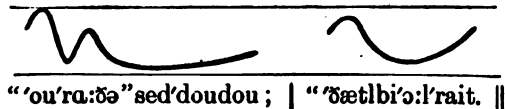
itsə'bɛst'θiŋaiv'evə'dən. || 'ou, | 'baidə'wei, |

mf

ai'teligrə:ftəhɛə'trɛf(ə)ntə'kamtə'mərəu— ||

*p**mf*

'hi:zmaikən'daktəjv'nou. || ju:kən'putim'ɹɪntə'vilidz |

*mf**mf**mf**mf**mf**mf**mf**mf**mf**mf**mf**p**mf*

*mf**mf*

hi:kri'sli:pi:nðə'həus. || 'wil(h)i:kə'm'ə:li:təmərrou ? ||

*p**p**f**f*

'lets'si:— | tə'mərrouz'sandi. || 'i:diθ, | ai'v'gət'na'i'diə. ||

mf

wi:lhævə'diəlit'sə:visi'nðə'həus— ||

*p**mf*


wi:'kə:nt'goutə't'fə:t'fifit'snouz— || ənd'ju:fl'pleijə:'mæs, |

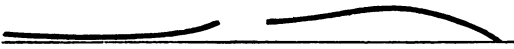
mf


ənd'həə'wətsizneim'flkən'dəkt, |

*mf**mf*

ən(d)bə:tiən'grə:ntiən(d)ju:ən(d)ai'lsij. || 'wəuntitbi'ləvli ? ||


mf *mf*

 'ju:ən(d)ai|set|'ɔ:l'ðætðisa:ftə'nu:n. || 'teligra:ftə'trɛflə |


p *mf*

 ɔ:wət'evəriz'neim'iz, | təkɔɪnbaiði'eit'twenti. ||

mf

 ðen(h)jɪ:lbi'hɪəbai'twelv, |

mf

 ən(d)wɪ:l'hævðə'sə:visətə'kwɔ:tə'pɑ:st." ||

f *p* *mf*

 "doudouðæt|lbi'grænd" sed'i:diθ. || "ai'kɑ:nt'weit'nau. ||

mf *mf*

 gu(d)'bai. || 'həri'ɒpmɑi'bɹekfɛst— |

mf*p*

aim'c:fli'fa:p'set."

'i:diθ'went'bæktəðə'droingrum,

p

'wisliŋnəpə'tikjələli'ʃri'l'mæne.

III. STANDARD PRONUNCIATION

C. DECLAMATORY STYLE

10. LORD BYRON

A passage from *Childe Harold*
(Canto IV, stanzas 177—179)

'ou! ðæt ðə 'dezət wə: mai 'dweliŋpleis,
wið 'wʌn 'fəə 'spirit fə mai 'ministə,
ðæt ai mait 'ɔ:l fə'get ðə 'hju:mən 'reis,
ænd, 'heitiŋ 'nou wʌn, 'lʌv bʌt 'ounli 'hə:!
ji: 'elɪmənts!—in hu:z m'noubliŋ 'stə:(r)
ai 'fi:l maiself iŋ'zɔ:ltɪd—kæn ji: nɒt
æ'kɔ:d mi: 'sʌtʃ ə 'bi:ŋ? du: ai 'ə:(r)
in 'di:miŋ 'sʌtʃ in'hæbit 'meni ə 'spɒt?
ðou 'wið ðem tu kɒn'və:s kæn 'ræli bi: əoə¹ 'lɒt.
ðeər iz ə 'plezə(r) in ðə 'pɑ:θlɪs 'wʊdz,
ðeər iz ə 'ræptʃʊə(r) ɒn ðə 'lounli 'fɔ:(ə),
ðeər iz sɒ'saiəti hwəə 'nʌn in'tru:dz,
bʌi ðə 'di:p 'si:, ænd 'mju:zɪk in its 'rɔ:(ə);
ai 'lʌv nɒt 'mæn ðə 'les, bʌt 'neɪtʃʊə 'mɔ:(ə),
frɒm 'ði:z əoər 'ɪntəvju:z, in 'hwɪtʃ ai 'sti:l
frɒm 'ɔ:l ai 'meɪ 'bi:, ɔ: 'hæv 'bi:n bɪ'fɔ:(ə),
tu 'mɪŋɡl wið ðə 'ju:nɪvə:s, ænd 'fi:l
'hwɒt ai kæn 'nɛər ɪks'pres, jət 'kænɒt 'ɔ:l kɒn'si:l.

¹ For əoə see Part I, § 138.

'roul 'ɔn, ðau 'di:p ænd 'dɑ:k 'blu: 'oufən—'roul!
 'ten 'ðauzænd 'fli:ts 'swi:p ouvə ði: in 'vein;
 'mæn 'mɑ:ks ði: 'ə:θ wið 'ru:in—hiz kɔn'troul
 'stɔps wið ðə 'fɔ:(ə);—'ɒpən ðə 'wɔ:t(ə)ri 'plein
 ðə 'reks ɑ:r 'ɔ:l 'ðai 'di:d, 'nɔ: dʌθ ri'mein
 ə 'fædou ðv 'mænz 'rævidz, 'seiv hiz 'oun,
 'hwen, fɔr ə 'moumɛnt, laik ə 'drɒp ðv 'rein,
 hi: 'sɪŋks intu ðai 'depθs wið 'bæbliŋ 'groun,
 wið'out ə 'greiv, 'ʌn'neld, 'ʌn'kɔfind, ænd 'ʌn'noun.

11. W. E. GLADSTONE

Peroration of Mr Gladstone's speech on the second
 reading of the Reform Bill of 1866¹

'mei ai 'sei tu 'ɔnɔrəbl 'dʒentlmɛn 'ɔpozit, æz 'sʌm ðv
 ðem hæv ə'drest ə'dvais tu dʒentlmɛn ɔn 'ðis 'said ðv ðə
 'haus, "wil ju: nɔt kɔn'sidə bi'fɔ:(ə) ju: ɪm'bə:k in 'ðis
 'nju: kru:'seid, 'hweðə ðə ri'zʌlts ðv ði: 'ʌðəz in hwɪf ju:
 hæv ɪn'geidʒd hæv bi:n sou sætis'fæktɔri?" 'greit 'bætlz
 ju: hæv 'fɔ:t, ænd 'fɔ:t ðɛm 'mænfuli. ðə 'bætl ðv mein-
 'teiniŋ 'sivil disə'bilitiz ɔn əkʌunt ðv ri'lidʒəs bi'li:f, ðə
 bætl ðv ri'zistiŋ ðə 'fɔ:st ri'fɔ:m ækt, ðə bætl ðv prɔ'tekʃən,
 'ɔ:l 'ði:z 'greit 'bætlz hæv bi:n 'fɔ:t bai ðə 'greit 'pɑ:ti ðæt
 ai 'si: 'ɔpozit; ænd æz tu 'sʌm ðv ðem ai ə'dmit mai 'oun
 'fæ(r) ðv ðə risponsi'biliti. bat 'hæv ðeə ri'zʌlts bi:n 'sʌtʃ
 æz ðæt ju: 'jud bi: dis'pouzɔ tu ri'nju: 'ði:z ə'tæks ə'gein?
 'sə:tɛnli 'ðouz hu: 'sit ɔn 'ðis said hæv 'nou 'ri:zən ɔ: 'taɪtl
 tu 'faɪnd 'fɔ:lt². 'ði: i'fekt ðv juə³ 'kɔ:(ə)s hæz bi:n tu 'gɪv

¹ The pronunciation actually used by Mr Gladstone differed in many respects from that given here. It was rather similar to that given in no. 20.

² Or 'ælt.

³ Or ju:(ə).

ðēm fō 'faiv aʊt ðv 'siks, ɔ: fō 'siks aʊt ðv 'sevn ʤiəz¹, ðə
 'kəndəkt ænd 'mæniɔzmənt ðv 'pəblik ə'feəz. ði: ifekt
 hæz bi:n tu 'louə, tu ri'dju:s, ænd kən'trækt juə² 'dʒəst
 'influəns in ðə 'kəntri, ænd tu ə'bridʒ juə² 'fɛə(r) in ði:
 ædminis'treifən ðv ðə 'gəvənmənt. it iz 'gud fō ðə 'pəblik
 'intrist³ ðæt ju: fud bi⁴ 'strɔŋ; bət 'if ju: a: tu bi⁴ 'strɔŋ,
 ju: kæn 'ounli 'bi: sou bai 'fouɪŋ, æz 'wel æz ðə 'kaɪndnis
 ænd ðə 'pə:sənəl dʒenə'rɔsiti hwɪtf ai æm 'fjuə ju: 'fi:l
 tɔ:(ə)dz⁵ ðə 'pi:pl, ə 'pəblik 'trəst ænd 'kɒnfidəns 'in ðəm.
 'hwɒt ai 'sei 'nəu kæn 'hɑ:dli bi: 'sed wið æn 'i:vɪl 'mɒtɪv.

'bət, sə:, wi: a:r ə'seɪld; 'ðis 'bɪl iz in ə steɪt ðv 'kraɪsɪs
 ænd ðv 'perɪl, ænd ðə 'gəvənmənt ə'lɔŋ 'wið it. wi: 'stænd
 ɔ: 'fɔ:l wið it æz hæz bi:n di'kleəd bai mai 'nəubl 'frend.
 wi: 'stænd wið it 'nəu; wi: 'meɪ 'fɔ:l wið it ə 'fɔ:t 'taɪm
 'hens, ænd 'if wi: 'du:, wi: fæl 'raɪz wið it hiə'rɑ:ftə. ai
 fæl 'nɒt ə'tempt tu 'mezə wið pri'sɪzən ðə 'fɔ:sɪz ðæt a: tu
 bi: ə'reɪd in ðə 'kæmɪŋ 'strɑ:gl. pə'hæps ðə 'greɪt di'vɪzən
 ðv tu'nəɪt iz 'nɒt ðə 'lɑ:st ðæt məst 'teɪk 'pleɪs in ðə 'strɑ:gl.
 ju: meɪ 'pɒsɪbli sək'si:d æt 'səm 'pɔɪnt ðv ðə 'kɒntest. ju:
 meɪ 'draɪv əs frəm ə'ɪts. ju: meɪ 'berɪ ðə 'bɪl ðæt wi:
 hæv intro'dju:st, bət fɔr its 'epɪtɑ:f wi: wɪl 'raɪt əpən its
 'greɪvstəʊn 'ðis 'ləɪn, wið 'sə:tən 'kɒnfidəns in its ful'fil-
 mənt:—

"eksɔ:ri'eəri 'ælikwɪs 'nɒstrɪs 'eks 'ɔsɪbəs 'ʌltə:6"

ju: 'kænət 'faɪt əgeɪnst ðə 'fju:tʃuə. 'taɪm iz ɔn 'ə'ə' said.
 ðə 'greɪt 'səʊfəl 'fɔ:sɪz hwɪtf 'mu:v 'ɔn in ðeə 'maɪt ænd

¹ Or jɛ:ɪ.

² Or jɛ:(ə).

³ Or 'ɪnterest.

⁴ Or bi:.

⁵ Or tʊ'wɔ:dz.

⁶ In the modern reformed pronunciation of Latin this line would be:—

eksɔri'ɑ:re 'aɪkwɪs 'nɒstrɪs 'eks 'ɔsɪbʊs 'ʌltɔ:r.

Some might stress the words more rhythmically thus:—

'eksɔri'ɑ:r(ə) aɪ'kwɪs nɒ'trɪs eks 'ɔsɪbʊs 'ʌltɔ:r.

'mædzɪsti, ænd hwɪtʃ ðə 'tʃu:malt ðv 'əoə di'beɪts daz nɒt
 fɔr ə 'moumɛnt ɪm'pi:d ɔ: dɪstə:b—ðouz 'greɪt 'soʊfəl
 'fɔ:sɪz a:r ə'geɪnst ju:; ðeɪ a: 'mɑ:fəld ən 'əoə 'saɪd, ænd
 ðə 'bænə hwɪtʃ wɪ: 'nɑu 'kæri, ðou pə'hæps æt 'sɑm
 'moumɛnt ɪt meɪ 'dru:p ɒvəv əoə 'sɪŋkɪŋ 'hedz, jət ɪt
 'su:n ə'geɪn wɪl 'flaʊt ɪn ðɪ: 'aɪ ðv 'hevən, ænd ɪt wɪl bi:
 'bɔ:n baɪ ðə 'fə:m 'hændz ðv ðə ju:'naɪtɪd 'pi:pl ðv ðə 'θri:
 'kɪŋdəmz, pə'hæps 'nɒt tu ən 'i:zi, bət tu ə 'sɛ:tən ænd tu
 ə 'nɒt 'dɪstənt 'vɪktɔri.

12. JOHN KEATS

Sonnet to Sleep

'ou 'sɔ:ft¹ ɪm'bu:mə(r) ðv ðə 'stɪl 'mɪd'nait,
 'fʌtɪŋ wɪð 'keəfʊl 'fɪŋgəz ænd br'nain,
 əoə 'glu:mplɪ:zd 'aɪz, ɪm'bauəd frəm ðə 'laɪt,
 ɪn'feɪdɪd ɪn fɔ'getfʊlnɪs dɪ'vaɪn;
 'ou 'su:ðɪst 'sli:p! ɪf 'sou ɪt 'pli:z ðɪ:, 'klaʊz,
 ɪn 'mɪdst ðv 'ðɪs ðaɪn 'hɪm, maɪ 'wɪlɪŋ 'aɪz,
 ɔ: 'weɪt ðɪ: 'eɪ'men, 'eə ðaɪ 'pɒpi 'θrouz
 ə'raʊnd maɪ 'bed ɪts 'lʌlɪŋ 'tʃæritɪz;
 'ðen 'seɪv mɪ:, ɔ: ðə 'pɑ:sɪd 'deɪ wɪl 'faɪn
 əpən maɪ 'pɪləʊ, 'brɪ:dɪŋ 'meni 'wouz,—
 'seɪv mɪ: frəm 'kjuəriəs 'kɒnsəns, ðæət 'stɪl 'lɔ:dz
 ɪts 'streŋθ fɔ 'dɑ:knis, 'bɑrouɪŋ laɪk ə 'mouɫ;
 'tə:n ðə 'ki: 'deftli ɪn ðɪ: 'ɔɪlɪd 'wɔ:dz,
 ænd 'si:l ðə 'hʌfɪd 'kɑ:skɪt ðv maɪ 'soul.

¹ Or 'soft.

13. JOHN MILTON

At a Solemn Music

- 'blest 'pær ðv 'sæærɪnz¹, 'pledʒɪz ðv 'hevnz 'dʒɔɪ,
 'sfiəbɔ:n hæ:'mounɪəs 'sɪstəz, 'voɪs ænd 'və:s,
 'wed juə² di'vain 'saʊndz, ænd 'mɪkst 'pəʊər¹ ɪm'plɔɪ,
 'ded θɪŋz wɪð 'ɪnbri:ðd 'sens 'eɪbl tu 'piəs;
 5 ænd tu ʌə 'haɪreɪzd 'fæntəsi prɪ'zent
 ðæt 'ændɪstə:brɪd 'sɔŋ ðv 'pjuə kɔn'sent,
 'ei 'sʌŋ bɪfə:(ə) ðə 'sæfæækələd 'θroun
 tu 'hɪm ðæt 'sɪts ðeər'ɔn,
 wɪð 'seɪntli 'faut ænd 'sələm 'dʒu:bɪli:;
 10 'hwæə ðə 'brɪt 'serəfɪm ɪn 'bæ:nɪŋ 'rou
 ðeə 'ləud ʌp'liftɪd 'eɪndʒəl'trampɪts 'blou,
 ænd ðə tʃe'ru:bɪk 'houst ɪn 'θaʊzənd 'kwæəz
 'tʌtʃ ðeər ɪ'mɔ:t(ə)l 'hæ:ps ðv 'gouldən 'wæəz,
 wɪð 'ðouz 'dʒʌst 'spɪrɪts ðæt 'wæə vɪk'tɔ:rjəs 'pɑ:mz,
 15 'hɪmz di'vaut ænd 'houli 'sɑ:mz
 'sɪŋɪŋ evə'lɑ:stɪŋli;
 ðæt 'wi: ɔn 'ə:θ, wɪð 'ændɪs'kɔ:dɪŋ 'voɪs,
 meɪ 'raɪtli 'ɑ:nsə ðæt mɪ'loudʒəs 'nɔɪz;
 æz 'wʌns wi: 'dɪd, tɪl 'dɪsprɔ'pɔ:fənd 'sɪn
 20 'dʒɑ:d əgeɪnst 'neɪtʃuəz 'tʃaɪm, ænd wɪð 'hɑ:f 'dɪn
 'brʊk ðə feə 'mju:zɪk ðæt 'ɔ:l 'kri:tʃuəz 'meɪd
 tu 'ðeə 'greɪt 'lɔ:d, hu:z 'lʌv ðeə 'mɔʊfən 'sweɪd
 ɪn 'pə:fɪkt daɪə'peɪsən, 'hwɪɪlst ðeɪ 'stʊd
 ɪn 'fə:st ɔ'brɪ:dʒəns, ænd ðeə 'steɪt ðv 'ɡʊd.
 25 'ou, meɪ wi: 'su:n əgeɪn rɪ'nju: ðæt 'sɔŋ,
 ænd 'ki:p ɪn 'tʃu:n wɪð 'hevn, tɪl 'ɡɔd eə 'lɔŋ
 tu hɪz sɪ'lestʃəl 'kɔnsɔ:t ʌs ju'nəɪt,
 tu 'lɪv wɪð 'hɪm, ænd 'sɪŋ ɪn 'endlɪs 'mɔ:n ðv 'laɪt!

¹ For *æə*, *əə* see Part I, §§ 127, 138.² Or *ju:(ə)*.

14. WILLIAM SHAKESPEARE

A passage from *Julius Caesar*, Act III, Scene 2

(A phonetic transcription of the original 16th century pronunciation of this passage will be found in Vieter, *Shakespeare's Pronunciation*, Vol. II, p. 131.)

'æntoni. 'frendz, 'roumənz, 'kantrimən, 'lend mi:
juər¹ 'iəz;
ai 'kam tu 'beri 'si:zə², 'nɔt tu 'preiz him.
ði: 'i:vil ðæt 'men 'du: 'livz 'ɑ:ftə ðem;
ðə 'gud iz 'ɔ:ft³ in'tə:rid wið ðə 'bounz;
'sou let it bi: wið 'si:zə. ðə 'noubl 'bru:təs
hæθ 'tould ju: 'si:zə wöz æm'biʃəs⁴;
'if it 'wə:⁵ sou, it wöz ə 'gri:vəs 'fɔ:lt⁶,
ænd 'gri:vəsli hæθ 'si:zə 'ɑ:nsəd it.
'hiə, andə 'li:v əv 'bru:təs ænd ðə 'rest—
fɔ 'bru:təs iz æn 'ɔnərəbl mæn;
'sou ɑ: ðei 'ɔ:l; 'ɔ:l 'ɔnərəbl men—
'kam 'ai tu 'spi:k in 'si:zəz² 'fju:nərəl.
'hi: wöz mai 'frend, 'feiθful ænd 'dʒast tu 'mi:;
bat 'bru:təs 'sez hi: wöz æm'biʃəs⁴;
ænd 'bru:təs iz æn 'ɔnərəbl mæn.
hi: hæθ 'brɔ:t 'meni 'kæptivz 'houm tu 'roum,
hu:z 'rænsəmz did ðə 'dʒenərəl 'kɔfəz 'fil;

¹ Or *jo:(e)z*.

² Some might use the vowel *ä* (Part I, § 175) instead of *e* in the word *Caesar* ('s): thus, 'si:zä(z).

³ Or 'oft.

⁴ The pronunciation *æm'biʃəs* is occasionally heard in this particular case, the second *t* being introduced for the sake of the metre; such a pronunciation is however not necessary.

⁵ Or 'wə.

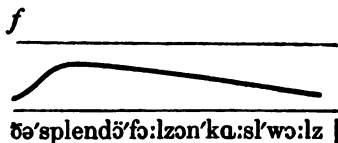
⁶ Or 'fəlt.

did 'θis in 'si:zə si:m æm'bi:fəs¹?
 'hwen ðæt ðə 'puə hæv 'kraid, 'si:zə hæθ 'wept;
 æm'bi:fən fud bi² meid ðv 'stə:nə 'staf;
 jet 'bru:təs 'sez hi: wöz æm'bi:fəs¹;
 ænd 'bru:təs iz æn 'ɔnərəbl mæn.
 ju: 'ɔ:l did 'si: ðæt ɔn ðə 'l(j)u:pækæl
 ai 'θrais prizəntɪd him ə 'kiŋli 'kraun,
 hwɪtʃ 'hi: did 'θrais ri'fju:z. 'wöz 'θis æm'bi:fən?
 jet 'bru:təs 'sez hi: wöz æm'bi:fəs¹;
 ænd, 'fuə, hi: iz æn 'ɔnərəbl mæn.
 ai 'spi:k 'nɒt tu 'dis'pru:v hwət 'bru:təs 'spouk,
 bət 'hiə ai 'æm, tu 'spi:k 'hwət ai du: 'nou.
 ju: 'ɔ:l did 'læv him 'wans, 'nɒt wiðaut 'kɔ:z;
 'hwət 'kɔ:z wiθ'houldz³ ju: ðen, tu 'mɔ:(ə)n fɔ him?
 'ou 'dʒædʒmənt! ðəu a:t 'fled tu 'brutɪf 'bi:sts,
 ænd 'men hæv 'lɔ:st⁴ ðeə 'ri:zən. 'bæ wið mi:;
 mai 'hɑ:t iz in ðə 'kɒfɪn 'ðeə wið 'si:zə,
 ænd ai mɑst 'pɔ:z, til it 'kɑm 'bæk tu mi:.

¹ See note 4 on previous page.² Or *bi:*.³ Or *wiθ'houldz*.⁴ Or *lost*.

15. ALFRED LORD TENNYSON

Lyrics from *The Princess*
 With intonation curves¹



¹ See Part I, pp. 59—64. *p*, *f*, etc. are here used with their usual musical values to indicate the average loudness of the groups. For || and | see Part I, § 214.

f

ænd'snoui'samits | 'ouldin'stə:ri; ||

f

ðə'ləŋ'lait'feiksekro:sðə'leiks, ||

f

ændðə'waid'kætərækt'li:psin'glə:ri. ||

*ff**f**ff**ff*

'blou | 'bjɜ:gl, || 'blou, || 'setðə'waid'ekouz'flaiŋ, ||

*ff**f**mf**mp**mp**p**pp*

'blou | 'bjɜ:gl, || 'a:nsə¹ | 'ekouz, || 'daiŋ | 'daiŋ | 'daiŋ. ||

*p**p**p*

'ou'ha:k | 'ou'hie¹ || hau'θinænd'klie ||

¹ If no break is made between this group and the next, *r* should be inserted, thus: 'a:nsər'ekouz.

p *p* *p*

ænd'tɪnə | 'kliərə | 'fa:tə'gouɪŋ! ||

p *p*

'ou'swɪ:tænd'fa: | frəm'klɪfænd'ska: ||

p *p*

ðə'hɔ:nzɔv'elflənd | 'feɪntli'blouɪŋ! ||

mf *p*

'blou || letəs'hiəðə'pə:pl'glenzri'plaiɪŋ: ||

mp *p* *p* *pp* *p* *p* *pp*

'blou | 'bjɜ:gl || 'ɑ:nsə¹ | 'ekouz || 'daiɪŋ | 'daiɪŋ | 'daɪŋ. ||

mp *mp*

'ou'lʌv | ðeɪ'daiɪn'jɔn'rits'fskai ||

¹ See note on previous page.

p *p* *p*

ðei'feintən'hil | ɔ:'fi:ld | ɔ:'rivə ||

mf

ααər'ekouz'roulfröm'soultu'soul |

f *f*

ænd'groufər'evä¹ | ændfər'evä ||

f *f* *f* *f*

'blou | 'bju:gl || 'blou || 'setðə'waild'ekouz'flaiŋ ||

mp *p* *mp* *p* *p* *pp*

ænd'ɑ:nsä¹ | 'ekouz || 'ɑ:nsä || 'daiŋ | 'daiŋ | 'daiŋ. ||

¹ See note on p. 105.

IV. PRONUNCIATION OF PARTICULAR SPEAKERS

16. JOSEPH ADDISON

A passage from *Sir Roger de Coverley's country residence
and friends*

Pronunciation of G. NOËL-ARMPFIELD, Esq. (London)¹

ai həv əb'zə:vd in 'sevrl əv mai 'peipəz, ðət mai 'frend
sə 'rɒdʒə, əmidst 'ɔ:l hiz 'gud 'kwɒlɪtɪz iz 'sʌmθɪŋ əv ə
'hju:mərɪst, ən ðət hiz 'və:tju:z əz 'wel əz impə'fɛkʃnz, ʌr əz
it wə: 'tɪndʒd baɪ ə 'sə:tn eks'trævəgəns, hwɪtʃ 'meɪks ðəm
pə'tɪkjʊləli 'hɪz, ən dɪ'stɪŋgwɪʃɪz ðəm frɒm 'ðouz əv 'ʌðə
'men. 'ðɪs 'kɑ:st əv 'maɪnd, əz ɪt ɪz 'dʒenrəli 'veri 'ɪnəsnt
ɪn ɪt'self, 'sou ɪt 'rɛndəz hɪz kɒnvə'seɪʃn 'hailɪ ə'grɪ:əbl, ən
'mɔ:ə dɪ'ləɪtfl ðən ðə 'seɪm dɪ'grɪ: əv 'sens ən 'və:tju wud
ə'piə ɪn ðeə 'kɒmən ənd 'ɔ:dnri 'kæləz. əz aɪ wəz 'wɔ:kɪŋ
wɪθ hɪm 'lɑ:st 'nait, hɪj 'ʌskt mi 'hau aɪ 'laɪkt ðə 'gud
'mæn, hu:m aɪ əv 'dʒʌst 'nau 'mɛnsnd: ən wɪð'ʌut 'steɪŋ
fə mai 'ɑ:nse, 'tould mi ðət hɪ wəz ə'freɪd əv bɪ:ŋ ɪn'saltɪd
wɪð 'lætɪn ən 'grɪ:k ət hɪz 'oun 'teɪbl: fə 'hwɪtʃ 'rɪzɪn hɪ
dɪ'zəɪəd ə pə'tɪkjələ 'frend əv hɪz ət ðɪ ju:nɪ'və:sɪti tə 'faɪnd

¹ See notes on pp. 109, 110.

im 'aut ə 'klə:dʒimən 'rɑ:ðər əv 'plein 'sens ðn 'matʃ 'lə:niŋ,
 əv ə 'gud 'æspekt, ə 'kliə 'vois, ə 'soufəbl 'tempə, 'ænd, 'if
 'pəsiabl, ə 'mæn ðət ʌndə'stud ə 'litl əv bækgæmn. "mai
 'frend," sez sə 'rɒdʒə, "faund mi 'aut 'ðis dʒentlmn, 'hu,
 bi'saidz ði en'daunənts ri'kwaiəd əv him 'iz, ðei 'tel mi, ə
 'gud 'skələ, ðo i 'daznt 'fou it. ai həv 'givn im ðə 'pɑ:sniɔz
 əv ðə 'pəriʃ; ən biko:z ai 'nou hiz 'vælju, həv 'setld ʌpən
 him ə 'gud ə'njuiti fə 'laif. 'if hij aut'livz mi, hi ʃl 'faɪnd
 ðət hi wəz 'haiər in mai est'i:m ðən pə'hæps hi 'θiŋks hij
 iz. hi əz 'nau 'bi:n wið mi 'θə:ti 'jə:z ənd ðou i 'daznt 'nou
 ai həv teikn 'noutis əv it, həz 'nevər in 'ɔ:l 'ðæt 'taim
 'ɑ:skt 'eniθiŋ əv mi fr im'self, ðo ij iz 'evri 'dei sə'lisitiŋ mi
 fə 'səmθiŋ in bi'hɑ:f əv 'wan ər 'ʌðər əv mai 'tenənts, 'hiz
 pəriʃnəz. ðər əz 'nɒt bi:n ə 'lɔ:sju:t in ðə 'pəriʃ sins hi əz
 'livd əmʌŋ ðəm; if 'eni dis'pju:t ə'raiziz, ðei ə'plai ðəm-
 selvz tə 'him fə ðə di'si:gn: if ðei du 'nɒt əkwij'es in hiz
 'dʒʌdʒmənt, hwitʃ ai θiŋk 'nevə 'hæpnd əbʌv 'wans ə 'twais
 ət 'moust, ðei ə'pi:l tə 'mi:j. ət hiz 'fə:st 'setliŋ wið mi,
 ai 'meid im ə 'preznt əv 'ɔ:l ðə 'gud 'sə:mnz hwitʃ əv bi:n
 'printid in 'iŋglɪʃ, ənd 'ounli 'beɪd əv him, ðət 'evri 'sande
 hi wud prə'nauns 'wan əv ðəm in ðə 'pulpit. ə'kɔ:diŋli hi
 əz di'dʒestid ðəm intu 'sʌtʃ ə 'siəri:z, ðət ðe 'fəlo wan ə'nʌðə
 'nætʃrli, ən 'meik ə kən'tinju:d 'sistim əv 'præktikl di'viniti."

Notes on the pronunciation of G. Noël-Armfield, Esq.

Mr Noël-Armfield's father spoke Southern English, his
 mother came from Yorkshire but acquired the Southern
 English pronunciation. Mr Noël-Armfield spent many
 years of his youth in Yorkshire, but this did not greatly
 affect his pronunciation. He studied at London Univer-
 sity and at the University of Lille.

The following are the chief points in which his pronunciation differs from StP as defined in Part I, §§ 1, 2.

(1) **e** is used in the first syllable of *extravagance*, *endowments* and the second syllable of *Sunday*.

(2) **i:** is used in *agreeable*.

(3) **θ** is used in *with* when followed by a breathed consonant.

(4) **œ** (= **ɛ** with lip-rounding added) is used in the second syllable of *innocent*.

Note also that

(5) **u** is used in the third syllable of *particularly* but **ə** in *particular*.

(6) **ɪ**, the vowel intermediate between **i** and **e**, is used in the terminations *-ed*, *-es*, *-age* etc.

Mr Noël-Armfield has also kindly given me the following particulars regarding his pronunciation which do not appear from the phonetic text.

(7) **r** after **p**, **b**, **f**, **v**, **θ**, **ʃ** is rolled, not fricative.

(8) The **ɔ:** in **bikɔ:** is intermediate between the usual **ɔ:** and **ɔ**.

(9) **ə:** varies slightly in quality according as it represents *ir* in the spelling or not. In the former case it tends towards a lengthened **Δ** (which may be written **Δ:**). Thus *hurt* (**hə:t**) is distinct from *shirt* (**ʃə:t**, tending towards **ʃΔ:t**).

17. FUHRKEN-JESPERSEN-RODHE

Anecdote taken from Fuhrken's Transcription of
Jespersen and Rodhe's *Engelsk Læsebok*¹

Pronunciation of G. E. FUHRKEN, Esq., M.A., Ph.D. (London)²

ðə 'teligrɑ:f iks'pleind

tu iks'plein 'simpli ðə 'wæ:kiŋ əv ðə 'wandrəs 'teligrɑ:f
iz ə 'pɑ:zl fə ðə fɪ'ləsəfə³; ən nou 'wəndə 'simpl 'fouks 'kɑ:m
tə 'gri:f ɒvə ðə 'tɑ:sk. ðə 'fəluɪŋ iz ði:⁴ 'eksplə'neɪfn
'gɪvn tu iz 'felou bai ən i'tæljən 'peznt.

"dount ju:⁴ si:⁴ ðəuz 'pouls n 'waiəz ðæt 'rɑn ə'ləŋ
bi'said ðə 'reilwei?"

"ai 'nou ðæt iz ðə 'teligrɑ:f; bət 'hɑu⁵ dɛz it 'wə:k?"

"nəθɪŋ mɑ: 'simpl; ju:⁴ əv 'ounli tə 'tɑtʃ 'wɑn 'end əv
ðə 'waiə, ən 'klik!—ði:⁴ 'lðər end 'raɪts it 'daun 'dʒɑst ðə
'seɪm əz ə 'pen."

"stil, ai 'dount kwait 'si: hɑu its 'dɑn."

¹ Reproduced by kind permission of Dr Fuhrken and Dr Rodhe.

² See notes on p. 112.

³ The variations in the quality of the vowel *ə* (Part I, § 172) are indicated in Dr Fuhrken's transcriptions by distinguishing two varieties which he writes *ə* and *ə*, *ə* denoting the opener variety. The distinction has been reproduced above, Dr Fuhrken's symbol *ə* being altered to *ə*, because *ə* is used in the present book with a different meaning (Part I, § 71).

⁴ Dr Fuhrken uses the symbols *ɪ*, *ʊ* for the sounds represented in this book by *i*, *u*, and he uses *ɪ*, *ʊ* to represent *ɪ*, *ʊ* in cases where, owing to want of stress, the sounds are very short (Part I, § 196, 1 (2)). The words marked ⁴ on this page and ¹ on the next are the cases in which he indicates in this way that the vowel sound is short.

⁵ Dr Fuhrken uses *au* to represent the diphthong here written *ɑu* (see Part I, §§ 135, 136).

- "let mi:¹ 'traɪ tə meɪk ɪt 'pleɪn. 'hæv ju:¹ ə 'dɒg?"
 "jes."
 "'wɒt dəz i:¹ 'du: ɪf ju:¹ 'pɪnʃ ɪz 'teɪl?"
 "'bɑ:k, tə bi:¹ 'ʃuə."
 "'wel ðen, sə'pouzɪŋ jʌə 'dɒg wə 'lɒŋ ɪnəf tə 'ri:tʃ ɪn
 'bɒdi frəm 'flɒrəns 'hiə tə ðə 'kæpɪtl."
 "'wel?"
 "ɪt ɪz 'kliə ðen ðət ɪf ju:¹ 'pɪnʃ ɪz 'teɪl ɪn 'flɒrəns hi:¹
 wɪl 'bɑ:k ɪn 'roum. 'ðeə, frend, ðæts ɪg'zæktli haʊ ði:¹
 ɪ'lektrɪk 'telɪgrɑ:f wə:ks."

Notes on the pronunciation of Dr Fuhrken

Dr Fuhrken was educated in England. He is now lecturer on English at the University of Gothenburg. He speaks typical educated Southern English.

Note the insertion of ə in jʌə. Dr Fuhrken's ə sound in this word is intermediate in quality between ɔ and ɜ:

18. OLIVER GOLDSMITH

A passage from Beau Tibbs at Vauxhall

Pronunciation of Dr E. R. EDWARDS (London)

ai wəz 'gouɪŋ tu 'sekənd (h)ɪz rɪ'mɑ:ks, wen wi wə 'kɔ:ld
 tu ə kɒnsəl'teɪʃən baɪ 'mɪstə'tɪbz ən ðə 'rest əv ðə 'kæmpəni,
 tu 'nou ɪn 'wɒt 'mæne wi wə tu 'lei 'aut ði 'i:vniŋ tu ðə
 'greɪtɪst əd'vɑ:ntɪdʒ. 'mɪsɪz tɪbz wəz fə 'ki:pɪŋ ðə dʒen'tɪ:l
 'wɔ:k əv ðə 'gɑ:dn, 'weə, ʃɪ əb'zə:vɪd, ðeə wəz 'ɔ:lwɪz ðə veri
 'best 'kæmpəni; ðə 'wɪdɔʊ ən ðə 'kɒntrəri, hu 'keɪm bət
 'wʌns ə 'si:zn wəz fə sɪ'kjʊəriŋ ə 'gʊd 'stændɪŋ-pleɪs tu 'sɪj ðə

¹ See note 4 on previous page.

'wə:təwə:ks, wɪtʃ ʃi ə'fjuəd əs wʊd bi'ɡɪn ɪn 'les ðən ən 'əuə(r) ət 'fə:ðəst; ə dɪs'pju:t ðeəfə: bi'ɡæn, ənd 'æz ɪt wəz 'mænidʒd bitwi:n 'tuw əv 'veri 'əpəzɪt 'kærɪktəz, ɪt 'θretnd tu grou 'mɑ: 'bitə(r) ət 'evri rɪ'plai. 'misɪz 'tɪbz 'wændəd hau pi:pl kud prɪ'tend tu 'nou ðə pə'lait 'wə:ld, hu əd rɪsɪ:vd 'ɔ:l ðeə 'ru:dɪmənts əv 'brɪ:diŋ bi'haind ə 'kauntə; tu wɪtʃ ði 'Δðə rɪ'plaid, ðət ðou 'səm pi:pl 'sæt bi'haind 'kauntəz, ʃet ðei kud 'sit ət ðə 'hed əv ðeər 'oun 'teɪblz 'tuw, ən 'kɑ:v 'θri:ʒ 'ɡud 'dɪfɪz əv 'hət 'mi:t wen'evə ðei 'θɔ:t 'prəpə;—wɪtʃ wəz 'mɑ: ðən 'səm pi:pl kud 'sei fə ðəm'selvz, ðət 'hɑ:dli njuw ə 'ræbɪt ɪ 'ʌnjənz frəm ə 'ɡri:n 'ɡu:s ən 'ɡuzbrɪz.

ɪt s 'hɑ:d tu 'sei 'wəə ðɪs məɪt əv 'endɪd, həd nɒt ðə 'hæzbænd, hu 'prəbəbli 'njuw ðɪ ɪmpetju'əsɪtɪ əv (h)ɪz 'waɪfs dɪspə'zɪfən, prə'pouzd tu 'end ðə dɪs'pju:t baɪ ə'dʒə:nɪŋ tu ə 'bɒks, ən 'traɪ ɪf ðeə wəz 'eniθɪŋ tu bi 'hæd fə 'səpə ðət wəz sə'pɔ:təbl.

Notes on the pronunciation of Dr Edwards

Dr Edwards spent the first twelve years of his life in Japan, but since that time he has lived chiefly in London. Most of his education was received in the South of England.

The pronunciation is typical educated Southern English, and does not call for much comment. Note that

(1) the vowel in *when*, *less*, etc. is not identical with the first element of the diphthong *eɪ*, but is the opener sound *e*; it is however not quite so open as the *e* in the diphthong *eə*,

(2) *i:* and *u:* are slightly diphthongised.

19. THOMAS HUXLEY

A passage from *Discourses Biological and Geological* (p. 224)¹

Pronunciation of H. D. ELLIS, Esq., M.A. (London)

'wɒt iz ðə 'pə:pəs ov 'praɪməri intə'lektʃuəl edʒu:'keɪʃən ?
 ai 'æprɪ'hend ðæt its 'fə:st 'ɒbdʒekt iz tə 'treɪn ðɪ 'ʃɑŋ in ðɪ
 'ju:s əv 'ðouz 'tu:lz weə'wiθ 'men.eks'trækt 'nɒlədʒ frəm ðɪ:
 'evə'fɪtɪŋ sək'seʃən ov fə'nəmiɪnə wɪtʃ 'pɑ:s bæ'fə: ðer 'aɪz ;
 ænd ðæt its 'sekənd ɒbdʒekt iz tu: in'fə:m ðəm ov ðə 'fæn-
 də'mentl 'lə:z wɪtʃ əv bɪn 'faʊnd baɪ eks'pi:riəns tə 'ɡævən
 ðə 'kɔ:s əv 'θɪŋz, sou ðæt ðeɪ meɪ 'nɒt bi tə:nd 'aʊt intə ðə
 'wə:ld 'neɪkəd, də'fensləs, ænd ə 'preɪ tu ðɪ: ə'vents ðeɪ maɪt
 kən'troul.

ə 'bɔɪ iz 'tɔ:t tu 'rɪ:d hɪz 'oun ənd 'ʌðə 'læŋɡwədʒeɪz in
 'ɔ:ðə ðæt hɪ: meɪ hæv 'ækses tu 'ɪnfɪnɪtli 'waɪdə 'stɔ:z əv
 'nɒlədʒ ðæn kud 'evə bi: 'əʊpnd tə hɪm baɪ 'ɔ:rəl 'ɪntə'kɔ:s
 wɪð hɪz 'felou'men; hɪ: lə:nz tu 'raɪt, ðæt hɪz 'mɪ:nz əv
 kəm'ju:nɪ'keɪʃən wɪð ðə 'rest əv mæn'kaɪnd, meɪ bi in-
 'defɪnɪtli en'lə:dʒd, ænd ðæt hɪ: meɪ rɪ'kɔ:d ənd 'stɔ:r 'ʌp
 ðə 'nɒlədʒ hɪ: ə'kwæɪz. hɪ: iz 'tɔ:t elə'mentəri mæθə-
 'mætɪks, ðæt hɪ: meɪ 'ʌndə'stænd 'ɔ:l ðouz rə'leɪʃənz ov
 'nambə ænd 'fə:m, ʌpən 'wɪtʃ ðə træn'z'ækʃənz əv 'men,
 ə'souʃɪetɪd in 'kəm'plɪkeɪtɪd sɔ'saɪətɪz, ʌ: 'bɪlt, ænd ðæt
 hɪ: meɪ hæv 'səm 'præktɪs in də'dæktɪv 'rɪ:zɪŋ.

'ɔ:l ðɪ:z əpə'reɪʃənz əv 'rɪ:dɪŋ, 'raɪtɪŋ ænd 'saɪfəriŋ ʌ:r
 intə'lektʃuəl 'tu:lz, hu:z 'ju:s 'ʃud, bæ'fɔ:r 'ɔ:l θɪŋz bi 'lə:nd
 ænd 'lə:nd 'θərəli; 'sou ðæt ðɪ 'ju:θ meɪ bi: e'neɪblɪd tu
 'meɪk hɪz 'laɪf 'ðæt wɪtʃ it 'ɔ:t tə bi:, ə kən'tɪnjuəl 'prəʊgrɛs
 in 'lə:nɪŋ ænd in 'wɪzðəm.

Notes on the pronunciation of Mr Ellis

The parents of Mr Ellis were both from Devonshire. He was educated in the South of England, and has lived

¹ Reproduced by kind permission of the publishers, Messrs Macmillan.

in London for many years. The peculiarity of pronunciation which is generally most characteristic of the speech of Devonshire people, viz. the inversion of the tip of the tongue in pronouncing vowels which are followed by *r* + consonant letter or *r* final (Part I, § 71), is not sufficiently marked in Mr Ellis' pronunciation to require the use of the symbols ə , ɔ etc. in the transcription.

The following are the chief points in which Mr Ellis' pronunciation differs from StP as defined in Part I, §§ 1, 2.

- (1) o is used in weak *of*, *from* etc.
- (2) Weak *l* of StP is sometimes replaced by ə (as in *də'fensləs*), and sometimes by e as in *'ɔbdʒekt*, *eks'trækt*.
- (3) The form ʔi and not ʔə is used in ʔi jɑŋ , ʔi ju:s , ʔi ju:θ .
- (4) i is used in the second syllable of *experience*.
- (5) ə is inserted after the ɔ : in *stores*.
- (6) *and* is generally ænd .

20. R. J. LLOYD

A passage from the *Daily Mail*, 22nd Oct. 1897,
as transcribed in Lloyd's *Northern English*¹

Pronunciation of R. J. LLOYD, Esq., M.A., D.Litt. (Liverpool)²

'insekts in 'lɑplɑnd

'eniwən hu hɔ:ps tu me:k ə 'kæmfətəbl 'dʒə:ni in
'lɑplɑnd fɔd 'nevə me:k ʔə mis'te:k ɔv ə'raivɪŋ ʔə i:'kwɪpt

¹ Reproduced by kind permission of the publishers, Messrs Teubner of Leipzig. Some of the symbols used by Dr Lloyd are not quite the same as those used in this book; the corresponding symbols according to the notation used here have of course been substituted, the values attached to Dr Lloyd's symbols being gathered from the descriptions given in the earlier part of his book. One or two obvious misprints have been corrected. Stress marks have also been added; they are only given here and there in the original.

² See notes on p. 117.

æz æn 'ɔ:dinəri 'tu:rist. its æ kəntri ðæt æ'baundz in mæs'ki:toz ən(d) 'nɔ:ts, ænd 'if ðəz æ 'flai 'moə pə'sistænt ðən ə'nəðə its æ 'nɔ:t. æ 'nɔ:t iz æ 'smo:l 'kri:tjə wiθ ði 'ɔbstinəsi ðv æ 'hændræd mæs'ki:toz, and ðæ 'pe:fn:s¹ ðv 'ten 'dʒo:bz. æ mæs'ki:to 'herəldz iz 'o:n æ'prɔ:tʃ wiθ æ 'menæsiŋ 'bɛz:². hi 'hovəz ə'raund, ænd if ði(j) in'tendəd 'viktɪm iz 'kwɪk, ðæ 'pest kən bi 'kɪld, ænd 'i:zili kɪld; ðo: ðv 'ko:əs, if ðæ kri:tjəz æ'tak in bæ'taljənz, ðæ 'ho:l 'nəmbə 'kɑ:nt³ bi 'slɔ:təd, ænd 'viktəri məst ɡo: tu ðə 'meni. ðæ 'nɔ:t ən ði(j) əðə hand, iz 'sailənt ænd æ'pe:rɛntli⁴ 'hɑ:mlæs. hi: æ'raɪvz ənəb'tru:sɪvli. hi 'stro:lz æ'baut æ bit, əz if hi wə 'nɔt in ðæ 'li:st bit 'hɛŋɡri, bət 'o:nli æ litl 'plezn:tli¹ iŋ'kwizitiv. 'hwɔt 'hɑ:m kɔd sətʃ æ 'smo:l θɪŋ 'du: tu ju 'θɪk 'nitəd 'stəkiŋz? bət ðæ 'bi:k ðv ðæ nɔ:t iz 'lɔŋ, ænd haviŋ 'tʃo:zn:¹ (h)iz 'rɔ:ndivʊ:, ði 'o:nər ðv ðat bi:k prɔ'si:dz tu 'bɛro wiθ it, wiθ æ ri'zəlt ðæts ɔ:lts'gɛðə sə'praɪziŋ, ænd 'sə:tænli 'mo:st 'pe:infl:⁵. ðæ 'lap him'self 'ste:ɪnz (h)iz 'fe:s wiθ æ mikstjər ðv 'tɑ:r ən(d) 'ɡri:s, hwɪtʃ ðæ kri:tjəz 'do:nt 'laɪk. mo:'rɔ:vər its æ 'fakt ðæt ðæ mæs'ki:to ən(d) 'nɔ:t 'do:nt æ'seɪl ðæ 'ne:tɪvz æz ðe:i du 'stre:ɪndʒəz. æ 'mæsk ðv 'ðis 'ste:ɪn, ænd æ 'hæŋkətʃɪf, 'ple:st in'said ðæ 'kæp ænd 'left tu 'hæŋ 'daun bi'haind, ɔ ðæ 'ne:tɪv pri'ko:fn:¹. bət ðæ 'tu:rist θɪŋks ðv "iŋɡlænd, 'hɔ:m ænd 'bju:ti," ænd 'prɔbəbli 'dɛznt 'relɪf dɪs'ɡaɪziŋ (h)iz kəm'plekʃn: intu 'ðat ðv æ nju'lato. so: hi 'me:ks (h)im'self 'mɪzərəbl baɪ 'traɪ(j)ɪŋ tu 'we:r⁴ æ 've:ɪl, səmθɪŋ laɪk æ 'mi:tse:f, frɔm hwɪtʃ 'ɔ:l ðæ 'wɛ:ld luks laɪk 'mɪlkæn(dy)wɔ:tə, ænd hi 'brɪ:ðz wiθ æ 'sɛfθɪke:tɪŋ 'fi:lɪŋ, æz if hi wə ən ðæ 'pɔɪnt ðv 'tʃo:kiŋ ɔ 'fe:ɪntɪŋ, ɔ du:ɪŋ səmθɪŋ 'i:kwɛli ən'mænli.

¹ n: denotes a lengthened n.

² z: denotes a lengthened z.

³ The original gives kɑ:nt, but this appears to be a misprint, judging by the remarks on the sounds a and ɑ: given in the previous part of Dr Lloyd's book.

⁴ s: denotes a lengthened s.

⁵ l: denotes a lengthened l.

Notes on the pronunciation of Dr Lloyd

The late Dr Lloyd was born and brought up in Liverpool and spent most of his life there. His degrees were obtained at the University of London. He was a Fellow of the Royal Society of Edinburgh, and Honorary Reader in Phonetics at the University College, Liverpool.

The following are the chief points in which his pronunciation differs from StP as defined in Part I, §§ 1, 2:—

(1) The half-open **ɛ** (Part I, § 118) is used in *left*, *pleasant*, etc.

(2) The presence of the letter *r* in the spelling when not followed by a vowel, is indicated by inversion of the tip of the tongue during the pronunciation of the preceding vowel (Part I, § 71), as in **dʒɜːni**, **koːəs**, **nɔːt**.

(3) The fully open **ɑ** is used in *Lapland*, etc.

(4) Weak vowels **ɐ**, **æ**, **ä**, **ɔ** are used as in the declamatory style of Standard Southern English, though not always in the same cases.

(5) **oː** and **eː** or **eɪ** are used where StP has **ou**, **eɪ**. Pure **eː** is used when a breathed consonant follows, and **eɪ** in other cases.

(6) **ə** is used in stressed syllables in *hæŋgri*, *rizəlt*, etc.

(7) **iː** is used in the first syllable of *equipped*.

(8) **j** is used in *kri:tjə*, *mikstjər*.

(9) **θ** is used in *with*.

(10) **ŋ** is used in *inquisitive*.

Note also that the *r* sound is generally rolled but sometimes becomes fricative (Part I, § 95) when preceded by a consonant.

21. THOMAS B. MACAULAY

A passage from the *History of England*

Pronunciation of R. P. HOUGHTON BLORE, Esq., B.A. (Lancashire)

it wud 'nɒt bi 'difɪkl̩t tu kəm'pɔ:z ə læm'pu:n ɔr
 pæni'dʒɪrɪk ɔn 'aɪðə əv 'ðɪ:z rɪ'nɑʊnd 'fækfnz. fə 'no:
 mæn 'nɒt 'ʌtəli 'destɪtʃʊt əv 'dʒɒdʒm̩nt æn 'kændʊə wɪl
 dɪ'nai ðæt ðər ə 'meni 'di:p 'ste:nz ɔn ðə 'fe:m əv ðə 'pɑ:tɪ
 tu 'mɪʃ i bi'lɔŋz, ɔ ðæt ðə 'pɑ:tɪ tu mɪʃ i iz ə'pɔ:zd me:
 'dʒɒstli 'bo:st əv 'meni i'lɑstrjəs 'ne:mz, əv 'meni hɪ'roɪk
 'ækfnz æn əv 'meni 'grɛ:t 'sə:vɪsɪz 'rɛndəd tə ðə 'stɛt. ðə
 'tru:θ 'ɪz ðæt ðə 'bo:θ pɑ:tɪz hæv 'ɔfn 'sɜrjəsli 'ə:d, 'ɪŋglənd
 kud hæv 'speəd 'naɪðə, 'ɪf, ɪn hər ɪnstɪ'tʃʊfnz, 'frɪ:dəm ənd
 'ɔ:də, ðɪ æd'vɛntɪdʒɪz ə'raɪzɪŋ frəm ɪnə've:ʃn ənd ðɪ æd'vɛn-
 tɪdʒɪz əraɪzɪŋ frəm prɪs'krɪpʃn, hæv bi:n kəm'baɪnd tu ən
 eks'tent 'elsmæ ən'nɔ:n, ɪ me: ə'trɪbʃʊt ðɪs 'hæprɪ pɪkju-
 li'ærɪtɪ tu ðə 'stɛnʃʊəs 'kɒnflikt ənd ɔ'tə:net 'vɪktərɪz əv
 'tu: 'raɪvl kɒnfədərɪsɪz əv 'ste:tsm̩n.

Notes on the pronunciation of Mr Blore

Mr Blore's parents were from Lancashire. He was educated in Lancashire and graduated at London University.

The following are the chief points in which his pronunciation differs from StP as defined in Part I, §§ 1, 2:—

- (1) **ɔ:** and **e:** are used where StP has **ou**, **eɪ**.
- (2) Syllabic consonants are very frequent.
- (3) **ɔ** is used in the first syllable of *compose*, *conflict* (verb), in the second syllable of *innovation*, in unstressed *for*, *from* etc.
- (4) StP **ɪə** is replaced by **jə** or **ɟə**.
- (5) **æ** is used in the second syllable of *advantage*.

- (6) **uə** is used in the second syllable of *candour*.
 (7) **ʌ** (Part I, § 81) is used in *which, where* etc.; also in *we*. (The distinction made by Mr Blore is that **ʌ** is used before front vowels and **w** before back vowels.)
 (8) **u** is used in the ending *-ute* etc.
 (9) **ɛ** is used in the last syllable of *alternate*.
 (10) **ʌ** is sometimes used for StP **ɛ** as in the last syllables of *illustrious, strenuous*.

The following points should also be noted, which do not appear from the transcription:—

- (11) **o:** and **e:** are often slightly diphthongised; they are not very tense.
 (12) **r** is the rolled consonant (Part I, § 68), but is not very strongly rolled.
 (13) **ɛ** sometimes tends towards **e**.

22. THOMAS B. MACAULAY

A passage from the *History of England* (on Laud)

Pronunciation of B. LOCKHART, Esq. (Scotland)

ðə si'viərəst 'panɪsmənt wɪtʃ ðə 'tu: 'hauzɪz kəd əv
 ɪn'fliktɪd wud əv bi:n tə 'set ɪm ət 'lɪbətɪ ən 'send ɪm tu
 'ɔksfəd. 'ðe:ə hi maɪt əv 'steɪd, 'tɔ:tʃəd baɪ hɪz 'oun
 daɪə'bəlɪkl 'tempə, 'hʌŋgrɪŋ fə 'pjurɪtənz tə 'pɪləri ən
 'mæŋɡl, 'pleɪɪŋ ðə kævə'liəz, fə 'wɒnt əv 'sambədi 'els tə
 pleɪɡ, wɪð ɪz 'pi:vɪfnɪs ənd səb'sə:dɪtɪ, pə'fə:mɪŋ grɪ'meɪsɪz
 ənd 'æntɪks ɪn ðə kæ'θi:drel, kən'tɪnjuɪŋ ðæt ɪŋ'kɒmpərəbl
 'daɪəri, wɪtʃ wɪ 'nevə 'si: wɪðaut fə'getɪŋ ðə 'vaɪsɪz əv ɪz
 'hɔ:t ɪn ðə ɪmbə'sɪlɪtɪ əv ɪz 'ɪntɪlekt, maɪ'nju:tɪŋ 'daʊn hɪz
 'dri:mz, 'kauntɪŋ ðə 'drɒps əv 'bləd wɪtʃ 'fel frəm ɪz 'nɒuz,
 'wɒtʃɪŋ ðə daɪ'rekʃn əv ðə 'sɔ:lt, ən 'lɪsɪŋ fə ðə 'nɒut əv ðə

'skri:tʃ aulz. kən'tem'tjuəs 'mə:si wəz ðə 'ounli 'vendʒəns
wɪtʃ ɪt bi'keim ðə 'pɑ:ləmənt tə 'teik ən sətʃ ə ri'dɪkjələs
ould 'bɪgət.

Notes on the pronunciation of Mr Lockhart

Mr Lockhart is of Scottish parentage. He was educated in Scotland and on the Continent. He has lived for many years in the South of England.

The following are the chief points in which his pronunciation differs from StP as defined in Part I, §§ 1, 2:—

- (1) The inverted vowels ə, ɔ:, etc. are used (Part I, § 71).
- (2) j is used in tɔ:tjəd.
- (3) No ə is inserted after the u in pjuritənz.
- (4) æ is used in the first syllable of absurdity.
- (5) ŋ is used in incomparable.
- (6) aɪ is used in the first syllable of direction.
- (7) ə is used in the before vowels.

23. JOHN RUSKIN

A passage from *Modern Painters*

Pronunciation of J. H. FUDGE, Esq., M.A. (London)

'gæðər ə 'sɪŋgl 'bleɪd əv 'grɑ:s, ənd eɟ'zæmɪn fər ə mɪnɪt,
'kwaiətli, ɪts 'nærə 'sɔ:əd-seɪpt 'stri:p əv 'flu:tɪd 'grɪ:n.
'nəθɪŋ æz ɪt 'si:mz 'ðeə, əv 'noutəbl 'gudnəs ɔ 'bjuti. ə
'veri lɪtl 'streŋθ, ənd ə 'veri lɪtl 'tɔ:lnəs, ənd ə 'fju: 'delɪkət
'lɔŋ 'lɑɪnz 'mi:tɪŋ ɪn ə 'pɔɪnt, 'nɒt ə 'pə:fɪkt pɔɪnt 'naɪðə,
bət 'blɑnt ənd 'ʌn'fɪnɪst, bæɪ 'nou mɪ:nz ə 'kredɪtəbl ɔr
æp'pærəntli 'mɑtʃ 'keəd fɔ eɟ'zɑ:mpəl əv 'neɪtʃəz 'wə:kmənfɪp,
'meɪd æz ɪt 'si:mz 'ɒnli tə bi 'trɒdn ən tu'deɪ, ənd tə'mɔrə
tu bi 'kɑ:st ɪntu ði 'əvn; ənd ə 'lɪtl 'peɪl ənd 'həʊlə 'stɔ:k,
'fi:bl ənd 'flæksɪd, 'li:dn 'daʊn tu ðə 'dɒl 'braʊn 'faɪbəz
əv 'ru:ts. ən 'jet, 'θɪŋk əv ɪt 'wel ənd 'dʒɑdʒ hweðər əv

'ɔ:l ðə 'gʊ:dʒɪz 'flaʊəz ðæt 'bi:m in 'səmər 'eə, ənd əv 'ɔ:l
'strɒŋ ənd 'gudli 'tri:z, 'pleznt tu ði 'aɪz ɔ 'gud fə 'fu:d—
'steɪtli 'pɑ:m ənd 'paɪn, 'strɒŋ 'æf ənd 'oʊk, 'sentɪd 'sɪtrən,
'bə:dnd 'vaɪn—ðeə bɪj 'eni baɪ 'mæn sou 'di:pli 'lɑvd, baɪ
'gɒd sou 'haɪli 'greɪst æz ðæt 'næro 'pɔɪnt əv 'fi:bl 'grɪ:n.

Notes on the pronunciation of Mr Fudge

Mr Fudge's parents were from Dorsetshire. He was born and educated in Hampshire and at Bristol, and took his M.A. degree at the University of London.

The following are the chief points in which his pronunciation differs from StP as defined in Part I, §§ 1, 2:—

(1) **e** is used in the first syllable of *example*, *examine*.

(2) The inverted vowels **ə**, **ɔ** etc. are used (Part I, § 71).

(3) **e** is used in the last syllable of *goodness*, *delicate*, etc.

(4) The vowel in *sword* is diphthongised.

The following points should also be noted, which do not appear from the transcription:—

(5) **r** is always fricative and tends towards the inverted consonant **ɹ** (Part I, § 96).

(6) The **ɑ** in **ɑɪ** is identical with that in **ɑu**, namely a vowel intermediate between the sounds **ɑ** and **ɑ** as defined in Part I, §§ 123, 129.

(7) All the vowels are rather laxer than in Standard Pronunciation with the exception of **ɔ:** and **ɔ** which often tend towards **ɔ:**.

(8) The **u** sounds tend towards the mixed vowel **ü** (Part I, § 153).

(9) The inversion in the vowels **ə**, **ɔ**, etc. (Part I, § 71) tends to disappear when speaking carefully.

24. SIR WALTER SCOTT

A passage from *Old Mortality*

Pronunciation of Miss B. ROBSON, M.A. (Edinburgh)

'i:vnɪŋ 'lo:ərd əraʊnd 'mɔ:tn əz hi: əd'vɑ:nst əp ðə 'næro
 'del mɪf mɑst həv 'wɑns bi:n ə 'wu:d, bət wəz 'nau ə rə'vi:n
 di'vestɪd əf 'tri:z, ən'les mɛr ə 'fju: frəm ðer ɪnæk'sesɪbl
 sɪtʃu'e:fn ən ði 'edz əf prɪ'sɪpɪtəs 'bæŋks, ɔr 'kliŋɪŋ əmɑŋ 'rɔks
 ənd 'çu:dʒ 'sto:nz də'faɪd ði ɪn've:ʒn əf 'men ənd əf 'kætl
 laɪk ðə 'skætərd 'traɪbz əf ə 'kɔŋkərd 'kɑntri, 'drɪvn tə te:k
 'refju:dʒ ɪn ðə 'bæren 'streŋθ əf ɪts 'maʊntnz. 'ði:z 'tu:,
 'we:stəd ənd di'ke:d, si:md rɑ:ðər tu: eɟ'zɪst ðæn tə 'flarɪf,
 ənd 'o:nli 'sə:rvd tu: ɪndɪke:t 'mɔt ðə 'lænske:p mɛst 'wɑns
 həv 'bi:n. bət ðə 'stri:m 'brɔ:ld 'daɪn əmɑŋ ðəm ɪn 'ɔ:l ɪts
 'frefnəs ənd vɪ'væsɪtɪ, gɪvɪŋ ðə 'laɪf ənd ænɪ'me:fn mɪf ə
 'maʊntn 'rɪvju:lət ə'lo:n kæn kɔn'fer ən ðə 'be:rɛst¹ ənd
 mɔ:st 'sævɪdʒ 'si:nz, ənd mɪf ði ɪn'hæbɪtənts əf sɑtʃ ə
 'kɑntri 'mɪs mɛn 'ge:zɪŋ ɪ:vn əpən ðə 'træŋkwɪl 'waɪndɪŋ əf
 ə mæ'dʒestɪk 'stri:m θru: 'ple:nz əf fɛr'tɪlɪtɪ, ənd bəsəɪd
 'pælisəz əf 'splendər. ðə 'træk əf ðə 'rɔ:d 'fɔlo:d ðə 'kɔ:rs
 əf ðə 'bru:k mɪf wəz 'nau 'vɪzɪbl, ənd 'nau 'o:nli tə bi
 dɪstɪŋgwɪft bɑɪ ɪts 'brɔ:lɪŋ 'hɛ:rd əmɑŋ ðə 'sto:nz, ɔr ɪn ðə
 'klefts əf ðə 'rɔks, ðət ɔ'ke:ʒənəli ɪntə'rɒptəd ɪts 'kɔ:rs.

"mɛ:rmerər ðət ðau 'ɑ:rt," sɛd 'mɔ:tn, ɪn ði en'θu:zɪzəm
 əf hɪz 'reverɪ, "'mɑɪ 'tʃe:f wɪ(θ) ðə 'rɔks ðət 'stɒp ðɑɪ 'kɔ:rs
 fɛr ə 'mɔ:mənt? ðər ɪz ə 'si: tə rɪ'sɪ:v ði: ɪn ɪts 'bu:zəm; ənd
 ðər ɪz ən ɪ'tɛrnɪtɪ fɛr 'mæn mɛn hɪz 'fretfl ənd 'he:stɪ 'kɔ:rs
 θru: ðə 've:l əf 'taɪm ʃəl bi 'si:st ənd 'ɔ:vər. 'mɔt 'ðɑɪ 'petɪ
 'fju:mɪŋ ɪz tə ðə 'di:p ənd 'vɑ:st 'bɪlɔz əf ə 'ʃɔ:rɪəs 'ɔ:fn, ɑ:r
 'ɑʊr 'ke:rz, 'hɔ:ps, 'fɪ:rz, 'dʒɔɪz, ənd 'sɔ:roz, tə ði 'ɔbdʒɛkts
 mɪf mɑst 'ɔkju:pɑɪ ɑs θru: ði: 'ɔ:fl ənd 'bɑʊndləs sɑk'se:fn
 əf 'e:dʒəz."

¹ ɛ: denotes a lengthened ɛ.

• *Notes on the pronunciation of Miss Robson*

Miss Robson is of Scottish parentage and was educated in Edinburgh. She is Lecturer on Phonetics to the Edinburgh Provincial Committee for the Training of Teachers.

The following are the chief points in which her pronunciation differs from StP as defined in Part I, §§ 1, 2:—

- (1) **e:**, **o:** are used where StP has **ei**, **ou**.
 - (2) **ɛ** is used in *confer*, *fertility*, *eternity*.
 - (3) **ʌ**, the breathed consonant corresponding to the voiced **w**, is used in *which*, *where*, etc.
 - (4) **ç**, the breathed consonant corresponding to the voiced **j** (Part I, § 99), is used in *huge* (**çu:ɔʒ**).
 - (5) The tense **u:** is used where Southern English has the lax **u**, as in *wood*, *bosom*, etc.
 - (6) **f** is used in *of* (**ɔf**).
 - (7) **ɛ** is frequently used where Southern English has unstressed **i**, e.g. in *freshness* (**frefnɛs**), *wasted* (**wɛ:stɔd**). **e** is however used in *exist* (**egzɪst**).
 - (8) The second syllable of *mountains* contains no vowel.
 - (9) Strong vowels are used in the first syllables of *succession*, *occasionally*.
 - (10) The **r** sound is used even where no vowel follows.
- Note also the following points which do not appear from the transcription:—
- (11) Differences of quantity are not so great as in Southern English.
 - (12) The **r** sound is always rolled.

25. ROBERT LOUIS STEVENSON

A passage from *Treasure Island* (Chap. 13)

Pronunciation of J. SINCLAIR, Esq., M.A. (Glasgow)

ði ə'pi:ərəns əv ði 'aɪlənd hwen ai 'ke:ɪm ɒn 'dek nekst
'mɔ:rnɪŋ wəz 'ɔ:l'teɪgeðə 'tʃe:ɪndʒd. ɔ:l'ðou ðə 'brɪ:z hæd
'nəu 'ʔtərli 'fe:ɪld, wi hæd me:ɪd ə 'gre:ɪt di:l əv 'we:ɪ
dʒurɪŋ ðə 'nait, ænd we:r 'nəu 'laɪnɪŋ bɪ'kɑ:mnd əbaʊt 'hʌf
ə 'maɪl tu ðə 'səʊθ 'i:st əv ðə 'lɔ:u 'i:stərn 'kɔ:ʊst. 'gre:ɪ
kələrd 'wʊdz kəvərd ə 'lɑ:dʒ 'pɑ:t əv ðə 'sɑ:fɪs. 'θɪs 'i:vɪn
'tɪnt wəz ɪn'di:d 'brɔ:ʊkən 'ʌp baɪ 'stri:kz əv 'jelo:u 'sænd-
breɪk ɪn ðə 'lɔ:uər 'lændz, ənd baɪ 'meni 'tɔ:l 'trɪ:z əv
ðə 'paɪn fæmɪli, 'aʊt'tɒpɪŋ ði 'ʌðəz—'sʌm 'sɪŋɡlɪ, 'sʌm ɪn
'klamps; bʌt ðə 'dʒenərəl 'kələrɪŋ wəz 'ju:nɪfɔ:m ənd 'sæd.
ðə 'hɪlz ræn ʌp 'kli:ər ə'bʌv ðə vedʒrte:ɪfn ɪn 'spaiərz əv
'neɪkɪd 'rɒk. 'ɔ:l we:r 'stre:ɪnɡlɪ 'ʃe:ɪpt ənd ðə 'spɑ:ɡlɔ:s
hwɪtʃ wəz baɪ 'θri ɔr 'fɔr 'hʌndrɪd 'fi:t ðə 'tɔ:lest ɒn ði
'aɪlənd wəz 'laɪkwɑ:ɪz ðə 'stre:ɪnʒest ɪn kɒnfiɡju're:ɪfn, 'rʌnɪŋ
'ʌp 'ʃi:ər frəm ɔ:l'məst 'evrɪ 'saɪd ənd 'ðen 'sʌdnli 'kʌt 'ɒf ət
ðə 'tɒp laɪk ə 'pedɪstəl tu 'put ə 'stætʃu ɒn.

Notes on the pronunciation of Mr Sinclair

Mr Sinclair was born and educated in Glasgow. His father was a Scotsman and his mother from the North of England. He has lived for many years in England.

The following are the chief points in which his pronunciation differs from StP as defined in Part I, §§ 1, 2:—

- (1) **i:** is used in *clear* etc.
- (2) Words such as *of*, *and* etc. are frequently pronounced with strong vowels even when unstressed. Similarly in the second syllable of *eastern*.

(3) **r** is pronounced even where no vowel follows (except in the word **ɔ:ltəgeðə**).

(4) Tense **e:** and **o:** are used in the diphthongs **e:i**, **o:u**.

(5) No **ə** is inserted in words like *where*, the first syllable of *during*, etc.

(6) **ʌ** is used in the first syllable of *surface*.

(7) **e** is used in the last syllable of *tallest*, *strangest*.

(8) **ɒ** is used in *off*.

The following points should also be noted, which do not appear from the transcription:—

(9) The sound **i:** is very tense indeed.

(10) The sound **æ** tends towards **a**.

(11) There is a tendency to omit **r** when final or followed by a consonant, when speaking carefully.

(12) There is a marked tendency to insert **ʔ** (Part I, § 47) at the beginning of words which generally begin with a vowel, e.g. to say **wɔz ʔɔ:ltəgeðə** instead of **wɔz ɔ:ltəgeðə**.

V. LONDON DIALECT

26. W. PETT RIDGE

A passage from *London Only*¹

“‘Aiv ‘fæund əm!” sed (h)iz ‘lænleidi ig‘zaltəntli, əz (h)i: ‘stambld intə ðə ‘nærou, ‘dimli ‘laitid ‘pæsɪdz. fɪ: ‘tə:nd ‘ʌp ðə litl ‘ɔɪl‘læmp ‘stændɪŋ ɔn ðə ‘brækɪt, ənd ði ‘ɔɪl‘læmp, ə‘nɔɪd, bɪgæn tə ‘smouk ‘fjuəriəsli. “‘Aiv ‘fæund əm, mistə ‘meriwedə, n ‘gled ‘naf ai ‘em tə ə bein ə ‘sam ‘sə:vis tɪu jə.” fɪ: wəz ə vaɪ’veɪfəs ould ‘leidi in ə ‘bi:did ‘kæp wɪð ə ‘laɪvli ‘nɔɪldz əv ði ə‘feəz əv ‘ʌðə ‘pi:pl, ənd ‘dʒast ‘nəu ‘ki:nli ‘ɪntrɪstɪd² in ðə ‘nju: ‘ɔkjupənt əv hə: ‘bed’sɪtɪŋrʊm. “nd zə ‘masn ‘θeŋk mi, kɔz aim ‘aunli ‘tɪu ‘pleɪzd tə brɪŋ ‘frenz n ‘rel‘tɪvz³ tə‘geðə.”

“‘næu wɔt fə ‘keklin əbæət, məm?” hi: ‘ɑ:skt pə‘lɪtli.

“‘A:,” rɪplɪd ði ‘ould ‘leidi ‘tʃiəfuli, “‘jɪu l^o ‘sɪtɪn ‘nau. wɪ ‘ʃʌ:nt bi ‘lɔŋ ‘næu. it l^o bi əz ‘gud əz ə ‘plai tə ‘sei ‘jɪu ‘tɪu ‘meɪt.” fɪ: ‘wept ənd ‘rʌbd hə:r ‘aɪz. “‘peɪpl^o mə ‘sai wɔt ðə ‘lɪk, bət ðe:əz ‘nafɪŋk in ‘o:l^o ðɪs ‘waɪd ‘wə:l^od tə bi kəm‘pe:əd tə ‘tɪu ‘lɪvɪn ‘ɑ:ts.”

¹ This piece is reproduced by the kind permission of Mr Pett Ridge. The descriptive parts are transcribed in Standard Pronunciation and the dialogue in one of the many forms of uneducated London Pronunciation.

² Or ‘*interestɪd*.

³ l^o denotes a variety of l sound in which the main part of the tongue is in the position of the vowel ə. See Part I, §§ 61, 63.

“let mi ‘ev mai ‘sapə,” hi: ‘sed ‘peifntli, “n ‘ðen ‘leiv mi ‘bei. Ai ‘wənt tə ev ə ‘smauk n ə ‘vɪŋk.”

“jʃiü ‘waun ‘diü matf ‘vɪŋkin,” rima:kt ðə ‘lænleidi ‘nouɪŋli, “wen jər ‘i:ə ðə ‘niüz ai v ‘gət fo: jə. jə ‘sed zə ‘naim wəz ‘meriweðə, ‘didnt fə?”

“Ai ‘daunt di’nai it.”

“nd zə ‘sed zə d gət ‘frenz ni:ər ‘i:ə—jə d fə’gət ði ə’dres.”

“Ai mait ə ‘let ‘fo:lə ə ‘kezlə ri’mɑ:k,” sed ‘bel ‘keəfuli, əz (h)i: ‘held ðə ‘hændl əv (h)iz ‘dɔ:, “o:wə ‘staitmənt tə ‘ðet ‘fekt. wət’evər ai ‘sed ‘ai lə ‘stik tiü.”

“‘ai ‘niü ‘ðet,” riplaid ði ‘ould ‘lænleidi. “‘ai ‘aup ai kn ‘telə ə ‘dʒenlɪn frəm ə ‘mi:ə ‘kəmən pə:sn. ‘sam peiplə ‘luk ‘dæun ən ‘sailəz n ‘satflaik, bət ‘aim ‘nɔt ‘wan ə ‘ðet so:t. ez ‘ai ‘o:fn ‘sai, ‘we:ə d ‘auld ‘hiŋlənd bei wið’æut əm!”

“‘ari ‘ap wə ‘ðet ‘sapə,” sed mistə ‘bel.

“fɪ ai ‘lai fə ‘tiü, mistə ‘meriweðə?” ə:skt ði ‘ould ‘leidi.

“‘ko:s nɔt! ai m ‘aunli ‘wan.”

“bət ðə ‘laidei?”

“wət ‘laidei?”

“wai,” fi sed, “jo:wə ‘waif!” ‘mistə ‘bel ‘puld ðə ‘hændl frəm ðə ‘dɔ:(r) ənd ‘stud ‘lukiŋ æt (h)ə: ‘blæŋkli. ðə ‘lænleidi geiv ə ‘dʒestfər əv ‘selfri’pru:vl. “ðet s ‘mei ‘o:l ‘auvə. ai fə’get wət ai ‘ev ‘sed n ai fə’get wət ai ‘evnt sed. wət ai ‘o:t t ə tauld zə bi’fo:wə ‘blə:tn it ‘æut laik ‘ðet wəz ðət ai v dis’kavəd zə ‘waif, ‘misəs ‘meriweðə, in ‘grandei ‘streit; ðet fei z ‘simpli auvə’dʒɔid tə ‘i:ər əv jə, n ai v ‘ɑ:st ə tə ‘kam ‘i:ə ðis ‘eivnin.”

“ðen,” sed mistə ‘bel ‘sələmli, ənd ‘feikiŋ ðə ‘wait ‘dɔ:hændl in ði ‘ould ‘leidiz ‘feis, “jʃiü ‘dʒes ‘lɪsn tə ‘mei.

ʒjü v 'A:st ə tə 'kam 'i:ə; jə kn 'dʒes 'dʒəli wɛl^o 'A:st ə tə
'gau ə'wai əgain. Ai m 'nɒt 'gain tə 'sei ə."

"'wel^o, 'wel^o, 'wel^o," sed ði ə'meizd 'lænleidi, "'i:ə z ə
priti 'æudʒə'diü! n fi 'tɔ:kt 'sau 'fɛkʃnt ə'bæət fə 'tiü, n
fi 'sez, 'au' fi sez, 'Ai 'diü 'sau 'lɔŋ tə 'luk ɔn mi 'sweɪt
wanz 'fais əgain.' Ai ed ðə 'leɪst 'drɒp ə 'spɪrɪts wɪð ə, n
wi 'drɛŋk 'ʒo:wə 'gud 'el^oð."

"'veri 'kaɪnd əv jə," sed mistə 'bel 'dɔɡɪdli, "bət 'ðet
'daunt 'fekt 'maɪ 'pʒɪʃn. 'wen fi 'kamz, 'jü get 'rɪd əv ə,
n in 'fiütʃə 'daʊŋ 'gau 'pɒtrɪn ə'bæut n 'mɪksn 'jəsɛl^f 'ap
in 'maɪ ə'fe:əz, kɔz Ai 'waunt 'ev it. 'sei? Ai gɒt 'plɛntɪ tə
'wari əbæət," ædɪd mistə 'bel 'fiəsli—" 'mo:wə ðn 'jü 'θɪŋk
fo:wə; n Ai 'daʊn 'wɒnt 'nau hɪntə'fi:rɪn 'aul^o 'ket—"

"'wen j ə 'kwaɪt 'dan 'jüzn 'lɛŋgwidʒ," intə'raptɪd ði
'ould 'leidi, 'braɪdliŋ, "'preps jə l^o 'kaɪnli 'put 'bɛk 'ðet
'do:wərəndl^o we:ə jə 'fæʊnd it. 'letn jü maɪ 'græʊn'flo:wə
'frant fr ə 'pɔ:l^otri 'fo:wərn'sɪks ə 'weɪk 'daunt n'taɪtl^o jə tə
'wo:k ə'bæut wɪð 'bɪts əv it in 'jər 'ɛnz. sə 'ðe:ə, nəʊ!"
fi: 'went tɔ:dʒ¹ ðə 'kɪtʃɪn, sə'lɪləkwəɪzɪŋ. "'hɪntə'fi:ərɪn
aul^o 'ket ndeɪd! 'Ai l^o 'lə:n im!"

¹ Or təwɔ:dʒ.

APPENDIX

ORDINARY SPELLING OF ALL THE PIECES TRANSCRIBED IN PART II

L. C. BRONTË

Passage from *Jane Eyre*

All the house was still; for I believe all, except St John and myself, were now retired to rest. The one candle was dying out; the room was full of moonlight. My heart beat fast and thick; I heard its throb. Suddenly it stood still to an inexpressible feeling that thrilled it through, and passed at once to my head and extremities. The feeling was not like an electric shock, but it was quite as sharp, as strange, as startling; it acted on my senses as if their utmost activity hitherto had been but torpor, from which they were now summoned and forced to wake. They rose expectant; eye and ear waited while the flesh quivered on my bones.

"What have you heard? What do you see?" asked St John. I saw nothing, but I heard a voice somewhere cry—

"Jane! Jane! Jane!"—nothing more.

"O God! what is it?" I gasped.

I might have said, "Where is it?" for it did not seem in the room, nor in the house, nor in the garden; it did not come out of the air, nor from under the earth, nor from overhead. I had heard it—where, or whence, for ever impossible to know! And it was the voice of a human being—a known, loved, well-remembered voice—that of Edward Fairfax Rochester; and it spoke in pain and woe, wildly, eerily, urgently.

"I am coming!" I cried. "Wait for me! Oh, I will come!" I flew to the door and looked into the passage; it was dark. I ran out into the garden; it was void.

"Where are you?" I exclaimed.

The hills beyond Marsh Glen sent the answer faintly back, "Where are you?" I listened. The wind sighed low in the firs; all was moorland loneliness and midnight hush.

2. BURKE

Passage from Thoughts on the French Revolution

It is now sixteen or seventeen years since I saw the queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in,—glittering like the morning star, full of life, and splendour, and joy. Oh! what a revolution! and what a heart must I have to contemplate without emotion that elevation and that fall! Little did I dream when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honour and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult.

But the age of chivalry is gone. That of sophisters, economists and calculators, has succeeded; and the glory of Europe is extinguished for ever. Never, never more shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom. The unbought grace of life, the cheap defence of nations, the nurse of manly sentiment and heroic enterprise, is gone! It is gone, that sensibility of principle, that chastity of honour, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness.

3. CALVERLEY

Contentment

(After the Manner of Horace)¹

Friend, there be they on whom mishap
Or never or so rarely comes,
That, when they think thereof, they snap
Derisive thumbs;

¹ Reproduced from Calverley's *Fly Leaves* by kind permission of the publishers, Messrs George Bell and Sons.

And there be they who lightly lose
 Their all, yet feel no aching void ;
 Should aught annoy them, they refuse
 To be annoy'd ;

And fain would I be e'en as these !
 Life is with such all beer and skittles ;
 They are not difficult to please
 About their victuals ;

The trout, the grouse, the early pea,
 By such, if there, are freely taken ;
 If not, they munch with equal glee
 Their bit of bacon ;

And when they wax a little gay
 And chaff the public after luncheon,
 If they're confronted with a stray
 Policeman's truncheon,

They gaze thereat with outstretch'd necks,
 And laughter which no threats can smother,
 And tell the horror-stricken X
 That he's another.

In snowtime if they cross a spot
 Where unsuspected boys have slid,
 They fall not down—though they would not
 Mind if they did ;

When the spring rosebud which they wear
 Breaks short and tumbles from its stem,
 No thought of being angry e'er
 Dawns upon them ;

Though 'twas Jemima's hand that placed,
 (As well you ween) at evening's hour,
 In the loved button-hole that chaste
 And cherish'd flower.

And when they travel, if they find
 That they have left their pocket-compass
 Or Murray or thick boots behind,
 They raise no rumpus,

But plod serenely on without ;
 Knowing it's better to endure
 The evil which beyond all doubt
 You cannot cure.

When for that early train they're late,
 They do not make their woes the text
 Of sermons in the *Times*, but wait
 On for the next ;

And jump inside, and only grin
 Should it appear that that dry wag,
 The guard, omitted to put in
 Their carpet-bag.

4. SCOTT

Hunting Song

Waken, lords and ladies gay,
 On the mountain dawns the day ;
 All the jolly chase is here
 With hawk, and horse, and hunting-spear !
 Hounds are in their couples yelling,
 Hawks are whistling, horns are knelling ;
 Merrily, merrily mingle they,
 "Waken, lords and ladies gay."

Waken, lords and ladies gay,
 The mist has left the mountain grey ;
 Springlets in the dawn are steaming,
 Diamonds on the brake are gleaming ;
 And foresters have busy been
 To track the buck in thicket green ;
 Now we come to chant our lay,
 "Waken, lords and ladies gay."

Waken, lords and ladies gay,
 To the greenwood haste away ;
 We can show you where he lies,
 Fleet of foot and tall of size ;

We can show the marks he made,
 When 'gainst the oak his antlers frayed ;
 You shall see him brought to bay,
 "Waken, lords and ladies gay."

Louder, louder chant the lay,
 Waken, lords and ladies gay !
 Tell them, youth, and mirth, and glee
 Run a course, as well as we ;
 Time, stern huntsman ! who can baulk,
 Staunch as hound, and fleet as hawk ;
 Think of this, and rise with day,
 Gentle lords and ladies gay.

5. THACKERAY

Passage from the *Essay on Whitebait*

I was recently talking in a very touching and poetical strain about the above delicate fish to my friend Foozle and some others at the club, and expatiating upon the excellence of the dinner which our little friend Guttlebury had given us, when Foozle, looking round about him with an air of triumph and immense wisdom, said,—

"I'll tell you what, Wagstaff, I'm a plain man, and despise all your gormandizing and kickshaws. I don't know the difference between one of your absurd made dishes and another ; give me a plain cut of mutton or beef. I'm a plain Englishman, I am, and no glutton."

Foozle, I say, thought this speech a terrible set-down for me ; and indeed acted up to his principles. You may see him any day at six sitting down before a great reeking joint of meat ; his eyes quivering, his face red, and he cutting great smoking red collops out of the beef before him, which he devours with corresponding quantities of cabbage and potatoes, and the other gratis luxuries of the club-table.

What I complain of is, not that the man should enjoy his great meal of steaming beef—let him be happy over that as much as the beef he is devouring was in life happy over oil-cakes or mangel-wurzel—but I hate the fellow's brutal self-complacency, and his scorn of other people who have different tastes from his. A man

who brags regarding himself, that whatever he swallows is the same to him, and that his coarse palate recognizes no difference between venison and turtle, pudding, or mutton-broth, as his indifferent jaws close over them, brags about a personal defect—the wretch—and not about a virtue. It is like a man boasting that he has no ear for music, or no eye for colour, or that his nose cannot scent the difference between a rose and a cabbage. I say, as a general rule, set that man down as a conceited fellow who swaggers about not caring for his dinner.

Why shouldn't we care about it? Was eating not made to be a pleasure to us? Yes, I say, a daily pleasure—a sweet solamen—a pleasure familiar, yet ever new; the same, and yet how different! It is one of the causes of domesticity. The neat dinner makes the husband pleased, the housewife happy; the children consequently are well brought up, and love their papa and mamma. A good dinner is the centre of the circle of the social sympathies. It warms acquaintanceship into friendship; it maintains that friendship comfortably unimpaired; enemies meet over it and are reconciled. How many of you, dear friends, has that late bottle of claret warmed into affectionate forgiveness, tender recollections of old times, and ardent glowing anticipations of new! The brain is a tremendous secret. I believe some chemist will arise anon who will know how to doctor the brain as they do the body now, as Liebig doctors the ground. They will apply certain medicines, and produce crops of certain qualities that are lying dormant now for want of intellectual guano. But this is a subject for future speculation—a parenthesis growing out of another parenthesis; what I would urge especially here is a point which must be familiar with every person accustomed to eat good dinners—namely, the noble and friendly qualities that they elicit. How is it we cut such jokes over them? How is it we become so remarkably friendly? How is it that some of us, inspired by a good dinner, have sudden gusts of genius unknown in the quiet unfestive state? Some men make speeches; some shake their neighbour by the hand, and invite him or themselves to dine; some sing prodigiously; my friend Saladin, for instance, goes home, he says, with the most beautiful harmonies ringing in his ears; and I, for my part, will take any given tune, and make variations upon it for any given period of hours, greatly, no doubt, to the delight of all hearers. These are only temporary inspirations given us by the jolly genius, but are they to be despised

on that account? No. Good dinners have been the greatest vehicles of benevolence since man began to eat.

A taste for good living, then, is praiseworthy in moderation—like all the other qualities and endowments of man. If a man were to neglect his family or his business on account of his love for the fiddle or the fine arts, he would commit just the crime that the dinner-sensualist is guilty of; but to enjoy wisely is a maxim of which no man need be ashamed. But if you cannot eat a dinner of herbs as well as a stalled ox, then you are an unfortunate man; your love for good dinners has passed the wholesome boundary, and degenerated into gluttony.

6. WORDSWORTH

I wandered lonely as a cloud
 That floats on high o'er vales and hills,
 When all at once I saw a crowd,
 A host of golden daffodils;
 Beside the lake, beneath the trees,
 Fluttering and dancing in the breeze.
 Continuous as the stars that shine
 And twinkle on the milky way,
 They stretched in never-ending line
 Along the margin of a bay;
 Ten thousand saw I at a glance,
 Tossing their heads in sprightly dance.
 The waves beside them danced, but they
 Outdid the sparkling waves in glee;
 A poet could not but be gay
 In such a jocund company;
 I gazed—and gazed—but little thought
 What wealth the show to me had brought.
 For oft when on my couch I lie
 In vacant or in pensive mood,
 They flash upon that inward eye
 Which is the bliss of solitude;
 And then my heart with pleasure fills,
 And dances with the daffodils.

7. DICKENS

Passage from the *Pickwick Papers*

The stranger, meanwhile, had been eating, drinking, and talking, without cessation. At every good stroke he expressed his satisfaction and approval of the player in a most condescending and patronising manner, which could not fail to have been highly gratifying to the party concerned; while at every bad attempt at a catch, and every failure to stop the ball, he launched his personal displeasure at the head of the devoted individual in such denunciations as "Ah, ah!—stupid"—"Now, butter-fingers"—"Muff"—"Humbug"—and so forth—ejaculations which seemed to establish him in the opinion of all around, as a most excellent and undeniable judge of the whole art and mystery of the noble game of cricket.

"Capital game—well played—some strokes admirable," said the stranger, as both sides crowded into the tent, at the conclusion of the game.

"You have played it, sir?" inquired Mr Wardle, who had been much amused by his loquacity.

"Played it! Think I have—thousands of times—not here—West Indies—exciting thing—hot work—very."

"It must be rather a warm pursuit in such a climate," observed Mr Pickwick.

"Warm!—red hot—scorching—glowing. Played a match once—single wicket—friend the Colonel—Sir Thomas Blazo—who should get the greatest number of runs.—Won the toss—first innings—seven o'clock a.m.—six natives to look out—went in; kept in—heat intense—natives all fainted—taken away—fresh half-dozen ordered—fainted also—Blazo bowling—supported by two natives—couldn't bowl me out—fainted too—cleared away the Colonel—wouldn't give in—faithful attendant—Quanko Samba—last man left—sun so hot, bat in blisters—ball scorched brown—five hundred and seventy runs—rather exhausted—Quanko mustered up last remaining strength—bowled me out—had a bath, and went out to dinner."

"And what became of what's-his-name, sir?" inquired an old gentleman.

"Blazo?"

"No—the other gentleman."

"Quanko Samba?"

"Yes, sir."

"Poor Quanko—never recovered it—bowled on, on my account—bowled off, on his own—died, sir." Here the stranger buried his countenance in a brown jug, but whether to hide his emotion or imbibe its contents, we cannot distinctly affirm. We only know that he paused suddenly, drew a long and deep breath, and looked anxiously on, as two of the principal members of the Dingley Dell club approached Mr Pickwick, and said—

"We are about to partake of a plain dinner at the Blue Lion, sir; we hope you and your friends will join us."

"Of course," said Mr Wardle, "among our friends we include Mr —" and he looked towards the stranger.

"Jingle," said that versatile gentleman, taking the hint at once. "Jingle—Alfred Jingle, Esq. of No Hall, Nowhere."

"I shall be very happy, I am sure," said Mr Pickwick.

"So shall I," said Mr Alfred Jingle, drawing one arm through Mr Pickwick's, and another through Mr Wardle's, as he whispered confidentially in the ear of the former gentleman:—

"Devilish good dinner—cold, but capital—peeped into the room this morning—fowls and pies, and all that sort of thing—pleasant fellows these—well behaved, too—very."

8. GEORGE ELIOT

Passage from the *Mill on the Floss*

"Oh, I say, Maggie," said Tom at last, lifting up the stand, "we must keep quiet here, you know. If we break anything, Mrs Stelling 'll make us cry peccavi."

"What's that?" said Maggie.

"Oh, it's the Latin for a good scolding," said Tom, not without some pride in his knowledge.

"Is she a cross woman?" said Maggie.

"I believe you!" said Tom, with an emphatic nod.

"I think all women are crosser than men," said Maggie. "Aunt Glegg's a great deal crosser than Uncle Glegg, and mother scolds me more than father does."

"Well, you'll be a woman some day," said Tom, "so you needn't talk."

"But I shall be a *clever* woman," said Maggie, with a toss.

"Oh, I daresay, and a nasty conceited thing. Everybody 'll hate you."

"But you oughtn't to hate me, Tom; it'll be very wicked of you, for I shall be your sister."

"Yes, but if you're a nasty disagreeable thing, I *shall* hate you."

"Oh but, Tom, you won't! I shan't be disagreeable. I shall be very good to you—and I shall be good to everybody. You won't hate me really, will you, Tom?"

"Oh, bother! never mind! Come, it's time for me to learn my lessons. See here! what I've got to do," said Tom, drawing Maggie towards him and showing her his theorem, while she pushed her hair behind her ears, and prepared herself to prove her capability of helping him in Euclid. She began to read with full confidence in her own powers, but presently, becoming quite bewildered, her face flushed with irritation. It was unavoidable—she must confess her incompetency, and she was not fond of humiliation.

"It's nonsense!" she said, "and very ugly stuff—nobody need want to make it out."

"Ah, there now, Miss Maggie!" said Tom, drawing the book away, and wagging his head at her, "you see you're not so clever as you thought you were."

"Oh," said Maggie, pouting, "I daresay I could make it out, if I'd learned what goes before, as you have."

"But that's what you just couldn't, Miss Wisdom," said Tom. "For it's all the harder when you know what goes before; for then you've got to say what definition 3 is, and what axiom V. is. But get along with you now; I must go on with this. Here's the Latin Grammar. See what you can make of that."

9. E. F. BENSON

Passage from *Dodo*¹

At this moment a shrill voice called Dodo from the drawing-room.

"Dodo, Dodo," it cried, "the man brought me two tepid poached eggs! Do send me something else. Is there such a thing as a grilled bone?"

¹ Reproduced by kind permission of Mr Benson and his publishers, Messrs Methuen.

These remarks were speedily followed up by the appearance of Miss Staines at the dining-room door. In one hand she held the despised eggs, in the other a quire of music paper. Behind her followed a footman with her breakfast-tray, in excusable ignorance as to what was required of him.

"Dear Dodo," she went on, "you know when I'm composing a symphony I want something more exciting than two poached eggs. Mr Broxton, I know, will take my side. You couldn't eat poached eggs at a ball—could you? They might do very well for a funeral march or a nocturne, but they won't do for a symphony, especially for the scherzo. A brandy-and-soda and a grilled bone is what one really wants for a scherzo, only that would be quite out of the question."

Edith Staines talked in a loud, determined voice, and emphasized her points with little dashes and flourishes of the dish of poached eggs. At this moment one of them flew on to the floor and exploded. But it is an ill wind that blows nobody any good, and at any rate this relieved the footman from his state of indecision. His immediate mission was clearly to remove it.

Dodo threw herself back in her chair with a peal of laughter.

"Go on, go on," she cried, "you are too splendid. Tell us what you write the presto on."

"I can't waste another moment," said Edith. "I'm in the middle of the most entrancing motif, which is working out beautifully. Do you mind my smoking in the drawing-room? I am awfully sorry, but it makes all the difference to my work. Burn a little incense there afterwards. Do send me a bone, Dodo. Come and hear me play the scherzo later on. It's the best thing I've ever done. Oh, by the way, I telegraphed to Herr Truffen to come to-morrow—he's my conductor, you know. You can put him up in the village or the coal-hole, if you like. He's quite happy if he gets enough beer. He's my German conductor, you know. I made him entirely. I took him to the Princess the other day when I was at Aix, and we all had beer together in the verandah of the Beau Site. You'll be amused with him."

"Oh, rather," said Dodo; "that will be all right. He can sleep in the house. Will he come early to-morrow? Let's see—to-morrow's Sunday. Edith, I've got an idea. We'll have a dear little service in the house—we can't go to church if it snows—and you shall play your mass, and Herr What's-his-name shall conduct, and Bertie,

and Grantie, and you and I will sing. Won't it be lovely? You and I will settle all that this afternoon. Telegraph to Truffler, or whatever his name is, to come by the eight-twenty. Then he'll be here by twelve, and we'll have the service at a quarter past."

"Dodo, that will be grand," said Edith. "I can't wait now. Goodbye. Hurry up my breakfast—I'm awfully sharp-set."

Edith went back to the drawing-room, whistling in a particularly shrill manner.

10. BYRON

Passage from *Childe Harold*

Oh! that the desert were my dwelling-place,
 With one fair Spirit for my minister,
 That I might all forget the human race,
 And, hating no one, love but only her!
 Ye Elements!—in whose ennobling stir
 I feel myself exalted—Can ye not
 Accord me such a being? Do I err
 In deeming such inhabit many a spot?
 Though with them to converse can rarely be our lot.
 There is a pleasure in the pathless woods,
 There is a rapture on the lonely shore,
 There is society where none intrudes,
 By the deep Sea, and music in its roar;
 I love not man the less, but Nature more,
 From these our interviews, in which I steal
 From all I may be, or have been before,
 To mingle with the Universe, and feel
 What I can ne'er express, yet cannot all conceal.
 Roll on, thou deep and dark blue Ocean—roll!
 Ten thousand fleets sweep over thee in vain;
 Man marks the earth with ruin—his control
 Stops with the shore;—upon the watery plain
 The wrecks are all thy deed, nor doth remain
 A shadow of man's ravage, save his own,
 When, for a moment, like a drop of rain,
 He sinks into thy depths with bubbling groan,
 Without a grave, unknelled, unconfined, and unknown.

11. GLADSTONE

Peroration of the Speech on the *Second Reading*
of the *Reform Bill of 1866*

May I say to honourable gentlemen opposite, as some of them have addressed advice to gentlemen on this side of the House, "Will you not consider before you embark in this new crusade whether the results of the others in which you have engaged have been so satisfactory?" Great battles you have fought, and fought them manfully. The battle of maintaining civil disabilities on account of religious belief, the battle of resisting the first Reform Act, the battle of Protection, all these great battles have been fought by the great party that I see opposite; and as to some of them I admit my own share of the responsibility. But have their results been such as that you should be disposed to renew these attacks again? Certainly those who sit on this side have no reason or title to find fault. The effect of your course has been to give them for five out of six, or for six out of seven years, the conduct and management of public affairs. The effect has been to lower, to reduce, and contract your just influence in the country, and to abridge your share in the administration of the Government. It is good for the public interest that you should be strong; but if you are to be strong, you can only be so by showing, as well as the kindness and the personal generosity which I am sure you feel towards the people, a public trust and confidence in them. What I say now can hardly be said with an evil motive.

But, sir, we are assailed; this Bill is in a state of crisis and of peril, and the Government along with it. We stand or fall with it as has been declared by my noble friend. We stand with it now; we may fall with it a short time hence, and if we do we shall rise with it hereafter. I shall not attempt to measure with precision the forces that are to be arrayed in the coming struggle. Perhaps the great division of to-night is not the last that must take place in the struggle. You may possibly succeed at some point of the contest. You may drive us from our seats. You may bury the Bill that we have introduced, but for its epitaph we will write upon its grave-stone this line, with certain confidence in its fulfilment:—

"Exoriare aliquis nostris ex ossibus ultor."

You cannot fight against the future. Time is on our side. The great social forces which move on in their might and majesty, and

which the tumult of our debates does not for a moment impede or disturb—those great social forces are against you; they are marshalled on our side, and the banner which we now carry, though perhaps at some moment it may droop over our sinking heads, yet it soon again will float in the eye of heaven, and it will be borne by the firm hands of the united people of the three Kingdoms, perhaps not to an easy, but to a certain and to a not distant victory.

12. KEATS

To Sleep

O soft embalmer of the still midnight,
 Shutting with careful fingers and benign,
 Our gloom-pleas'd eyes, embowered from the light,
 Enshaded in forgetfulness divine;
 O soothest Sleep! if so it please thee, close,
 In midst of this thine hymn, my willing eyes,
 Or wait the amen, ere thy poppy throws
 Around my bed its lulling charities;
 Then save me, or the passed day will shine
 Upon my pillow, breeding many woes,—
 Save me from curious conscience, that still lords
 Its strength for darkness, burrowing like a mole;
 Turn the key deftly in the oiled wards,
 And seal the hushed casket of my soul.

13. MILTON

At a Solemn Music

Blest pair of Sirens, pledges of Heaven's joy,
 Sphere-born harmonious sisters, Voice and Verse,
 Wed your divine sounds, and mixed power employ,
 Dead things with inbreathed sense able to pierce;
 And to our high-raised phantasy present
 That undisturbed song of pure concert,
 Aye sung before the sapphire-coloured throne
 To Him that sits thereon,
 With saintly shout and solemn jubilee;
 Where the bright Seraphim in burning row
 Their loud uplifted angel-trumpets blow,

And the Cherubic host in thousand quires
 Touch their immortal harps of golden wires,
 With those just Spirits that wear victorious palms,
 Hymns devout and holy psalms
 Singing everlastingly ;
 That we on Earth, with undiscording voice,
 May rightly answer that melodious noise ;
 As once we did, till disproportioned sin
 Jarred against nature's chime, and with harsh din
 Broke the fair music that all creatures made
 To their great Lord, whose love their motion swayed
 In perfect diapason, whilst they stood
 In first obedience, and their state of good.
 O, may we soon again renew that song,
 And keep in tune with Heaven, till God ere long
 To his celestial consort us unite,
 To live with Him, and sing in endless morn of light !

14. SHAKESPEARE

Passage from *Julius Caesar*

Ant. Friends, Romans, countrymen, lend me your ears ;
 I come to bury Caesar, not to praise him.
 The evil that men do lives after them ;
 The good is oft interred with their bones ;
 So let it be with Caesar. The noble Brutus
 Hath told you Caesar was ambitious ;
 If it were so, it was a grievous fault,
 And grievously hath Caesar answer'd it.
 Here, under leave of Brutus and the rest—
 For Brutus is an honourable man ;
 So are they all, all honourable men—
 Come I to speak in Caesar's funeral.
 He was my friend, faithful and just to me ;
 But Brutus says he was ambitious ;
 And Brutus is an honourable man.
 He hath brought many captives home to Rome,
 Whose ransoms did the general coffers fill ;
 Did this in Caesar seem ambitious ?

When that the poor have cried, Caesar hath wept;
 Ambition should be made of sterner stuff;
 Yet Brutus says he was ambitious;
 And Brutus is an honourable man.
 You all did see that on the Lupercal
 I thrice presented him a kingly crown,
 Which he did thrice refuse; was this ambition?
 Yet Brutus says he was ambitious;
 And, sure, he is an honourable man.
 I speak not to disprove what Brutus spoke,
 But here I am, to speak what I do know.
 You all did love him once, not without cause;
 What cause withholds you then, to mourn for him?
 O judgement! thou art fled to brutish beasts,
 And men have lost their reason. Bear with me;
 My heart is in the coffin there with Caesar,
 And I must pause, till it come back to me.

15. TENNYSON

Lyrics from *The Princess*

The splendour falls on castle walls
 And snowy summits old in story;
 The long light shakes across the lakes,
 And the wild cataract leaps in glory.
 Blow, bugle, blow, set the wild echoes flying,
 Blow, bugle; answer, echoes, dying, dying, dying.
 O hark, O hear! how thin and clear,
 And thinner, clearer, farther going!
 O sweet and far from cliff and scar
 The horns of Elfland faintly blowing!
 Blow, let us hear the purple glens replying:
 Blow, bugle; answer, echoes, dying, dying, dying.
 O love, they die in yon rich sky,
 They faint on hill or field or river;
 Our echoes roll from soul to soul,
 And grow for ever and for ever.
 Blow, bugle, blow, set the wild echoes flying,
 And answer, echoes, answer, dying, dying, dying.

16. ADDISON

*Passage from Sir Roger de Coverley's country residence
and friends*

I have observed in several of my papers, that my friend Sir Roger, amidst all his good qualities, is something of a humorist, and that his virtues, as well as imperfections, are as it were tinged by a certain extravagance, which makes them particularly his, and distinguishes them from those of other men. This cast of mind, as it is generally very innocent in itself, so it renders his conversation highly agreeable, and more delightful than the same degree of sense and virtue would appear in their common and ordinary colours. As I was walking with him last night, he asked me how I liked the good man whom I have just now mentioned; and without staying for my answer, told me that he was afraid of being insulted with Latin and Greek at his own table; for which reason he desired a particular friend of his at the university to find him out a clergyman rather of plain sense than much learning, of a good aspect, a clear voice, a sociable temper, and, if possible, a man that understood a little of backgammon. "My friend," says Sir Roger, "found me out this gentleman, who, besides the endowments required of him, is, they tell me, a good scholar, though he does not show it. I have given him the parsonage of the parish; and because I know his value, have settled upon him a good annuity for life. If he outlives me, he shall find that he was higher in my esteem than perhaps he thinks he is. He has now been with me thirty years and though he does not know I have taken notice of it, has never in all that time asked anything of me for himself, though he is every day soliciting me for something in behalf of one or other of my tenants, his parishioners. There has not been a lawsuit in the parish since he has lived among them; if any dispute arises, they apply themselves to him for the decision; if they do not acquiesce in his judgment, which I think never happened above once or twice at most, they appeal to me. At his first settling with me, I made him a present of all the good sermons which have been printed in English, and only begged of him, that every Sunday he would pronounce one of them in the pulpit. Accordingly he has digested them into such a series, that they follow one another naturally, and make a continued system of practical divinity."

17. FUHRKEN-JESPERSEN-RODHE

Anecdote from *Engelsk Læsebok*

The telegraph explained

To explain simply the working of the wondrous telegraph is a puzzle for the philosopher; and no wonder simple folks come to grief over the task. The following is the explanation given to his fellow by an Italian peasant.

"Don't you see those poles and wires that run along beside the railway?"

"I know that is the telegraph; but how does it work?"

"Nothing more simple; you have only to touch one end of the wire, and click—the other end writes it down just the same as a pen."

"Still, I don't quite see how it's done."

"Let me try to make it plain. Have you a dog?"

"Yes."

"What does he do if you pinch his tail?"

"Bark, to be sure."

"Well then, supposing your dog were long enough to reach in body from Florence here to the capital."

"Well?"

"It is clear then that if you pinch his tail in Florence he will bark in Rome. There, friend, that's exactly how the electric telegraph works."

18. GOLDSMITH

Passage from *Beau Tibbs at Vauchall*

I was going to second his remarks, when we were called to a consultation by Mr Tibbs and the rest of the company, to know in what manner we were to lay out the evening to the greatest advantage. Mrs Tibbs was for keeping the genteel walk of the garden, where, she observed, there was always the very best company; the widow, on the contrary, who came but once a season, was for securing a good standing-place to see the waterworks, which she assured us would begin in less than an hour at furthest; a dispute therefore began, and as it was managed between two of very opposite characters, it threatened to grow more bitter at every reply. Mrs Tibbs

wondered how people could pretend to know the polite world, who had received all their rudiments of breeding behind a counter ; to which the other replied, that though some people sat behind counters, yet they could sit at the head of their own tables too, and carve three good dishes of hot meat whenever they thought proper ;—which was more than some people could say for themselves, that hardly knew a rabbit and onions from a green goose and gooseberries.

It is hard to say where this might have ended, had not the husband, who probably knew the impetuosity of his wife's disposition, proposed to end the dispute by adjourning to a box, and try if there was anything to be had for supper that was supportable.

19. HUXLEY

Passage from *Discourses Biological and Geological* (p. 224)¹

What is the purpose of primary intellectual education ? I apprehend that its first object is to train the young in the use of those tools wherewith men extract knowledge from the ever-shifting succession of phenomena which pass before their eyes ; and that its second object is to inform them of the fundamental laws which have been found by experience to govern the course of things, so that they may not be turned out into the world naked, defenceless, and a prey to the events they might control.

A boy is taught to read his own and other languages, in order that he may have access to infinitely wider stores of knowledge than could ever be opened to him by oral intercourse with his fellow men ; he learns to write, that his means of communication with the rest of mankind may be indefinitely enlarged, and that he may record and store up the knowledge he acquires. He is taught elementary mathematics, that he may understand all those relations of number and form, upon which the transactions of men, associated in complicated societies, are built, and that he may have some practice in deductive reasoning.

All these operations of reading, writing, and ciphering are intellectual tools, whose use should, before all things, be learned, and learned thoroughly ; so that the youth may be enabled to make his life that which it ought to be, a continual progress in learning and in wisdom.

¹ Reproduced by kind permission of the publishers, Messrs Macmillan.

20. LLOYD

A passage from the *Daily Mail*, 22nd Oct. 1897
as transcribed in Lloyd's *Northern English*

Insects in Lapland

Anyone who hopes to make a comfortable journey in Lapland should never make the mistake of arriving there equipped as an ordinary tourist. It is a country that abounds in mosquitoes and knorts, and if there is a fly more persistent than another it is a knort. A knort is a small creature with the obstinacy of a hundred mosquitoes and the patience of ten Jobs. A mosquito heralds his own approach with a menacing buzz. He hovers around, and if the intended victim is quick, the pest can be killed, and easily killed; though of course, if the creatures attack in battalions, the whole number cannot be slaughtered, and victory must go to the many. The knort, on the other hand, is silent and apparently harmless. He arrives unobtrusively. He strolls about a bit, as if he were not in the least bit hungry, but only a little pleasantly inquisitive. What harm could such a small thing do to your thick knitted stockings?

But the beak of the knort is long, and having chosen his rendezvous, the owner of that beak proceeds to burrow with it, with a result that is altogether surprising, and certainly most painful. The Lapp himself stains his face with a mixture of tar and grease, which the creatures do not like. Moreover it is a fact that the mosquito and knort do not assail the natives as they do strangers. A mask of this stain, and a handkerchief, placed inside the cap and left to hang down behind, are the native precaution. But the tourist thinks of "England, home and beauty," and probably does not relish disguising his complexion into that of a mulatto. So he makes himself miserable by trying to wear a veil, something like a meat-safe, from which all the world looks like milk-and-water, and he breathes with a suffocating feeling, as if he were on the point of choking or fainting, or doing something equally unmanly.

21. MACAULAY

Passage from the *History of England*

It would not be difficult to compose a lampoon or panegyric on either of these renowned factions. For no man not utterly destitute of judgment and candour will deny that there are many deep stains on the fame of the party to which he belongs, or that the party to which he is opposed may justly boast of many illustrious names, of many heroic actions and of many great services rendered to the state. The truth is that though both parties have often seriously erred, England could have spared neither; if in her institutions, freedom and order, the advantages arising from innovation and the advantages arising from prescription have been combined to an extent elsewhere unknown, we may attribute this happy peculiarity to the strenuous conflicts and alternate victories of two rival confederacies of statesmen.

22. MACAULAY

Passage from the *History of England* (on Laud)

The severest punishment which the two Houses could have inflicted on him would have been to set him at liberty and send him to Oxford. There he might have stayed, tortured by his own diabolical temper, hungering for puritans to pillory and mangle, plaguing the cavaliers, for want of somebody else to plague, with his peevishness and absurdity, performing grimaces and antics in the cathedral, continuing that incomparable diary, which we never see without forgetting the vices of his heart in the imbecility of his intellect, minuting down his dreams, counting the drops of blood which fell from his nose, watching the direction of the salt, and listening for the note of the screech-owls. Contemptuous mercy was the only vengeance which it became the Parliament to take on such a ridiculous old bigot.

23. RUSKIN

Passage from *Modern Painters*

Gather a single blade of grass, and examine for a minute, quietly, its narrow sword-shaped strip of fluted green. Nothing as it seems there, of notable goodness or beauty. A very little strength, and a very little tallness, and a few delicate long lines meeting in a point, not a perfect point neither, but blunt and unfinished, by no means a creditable or apparently much cared for example of nature's workmanship, made as it seems only to be trodden on to-day, and to-morrow to be cast into the oven; and a little pale and hollow stalk, feeble and flaccid, leading down to the dull brown fibres of roots. And yet, think of it well, and judge whether of all the gorgeous flowers that beam in summer air, and of all strong and goodly trees, pleasant to the eyes or good for food—stately palm and pine, strong ash and oak, scented citron, burdened vine—there be any by man so deeply loved, by God so highly graced as that narrow point of feeble green.

24. SCOTT

A passage from *Old Mortality*

Evening lowered around Morton as he advanced up the narrow dell which must have once been a wood, but was now a ravine divested of trees, unless where a few from their inaccessible situation on the edge of precipitous banks, or clinging among rocks and huge stones, defied the invasion of men and of cattle, like the scattered tribes of a conquered country, driven to take refuge in the barren strength of its mountains. These too, wasted and decayed, seemed rather to exist than to flourish, and only served to indicate what the landscape must once have been. But the stream brawled down among them in all its freshness and vivacity, giving the life and animation which a mountain rivulet alone can confer on the barest and most savage scenes, and which the inhabitants of such a country miss when gazing even upon the tranquil winding of a majestic stream through plains of fertility, and beside palaces of splendour.

The track of the road followed the course of the brook, which was now visible, and now only to be distinguished by its brawling heard among the stones, or in the clefts of the rocks, that occasionally interrupted its course.

"Murmurer that thou art," said Morton, in the enthusiasm of his reverie, "why chafe with the rocks that stop thy course for a moment? There is a sea to receive thee in its bosom; and there is an eternity for man when his fretful and hasty course through the vale of time shall be ceased and over. What thy petty fuming is to the deep and vast billows of a shoreless ocean, are our cares, hopes, fears, joys, and sorrows, to the objects which must occupy us through the awful and boundless succession of ages."

25. STEVENSON

Passage from *Treasure Island*

The appearance of the island when I came on deck next morning was altogether changed. Although the breeze had now utterly failed, we had made a great deal of way during the night, and were now lying becalmed about half a mile to the south-east of the low eastern coast. Grey-coloured woods covered a large part of the surface. This even tint was indeed broken up by streaks of yellow sandbreak in the lower lands, and by many tall trees of the pine family, out-topping the others—some singly, some in clumps; but the general colouring was uniform and sad. The hills ran up clear above the vegetation in spires of naked rock. All were strangely shaped, and the Spy-glass, which was by three or four hundred feet the tallest on the island, was likewise the strangest in configuration, running up sheer from almost every side, and then suddenly cut off at the top like a pedestal to put a statue on.

26. W. PETT RIDGE

A passage from *London Only* (pp. 9—12)¹

"I've found 'em!" said his landlady exultantly, as he stumbled into the narrow, dimly lighted passage. She turned up the little oil-lamp standing on the bracket, and the oil-lamp, annoyed, began

¹ Reproduced by kind permission of Mr Pett Ridge.

to smoke furiously. "I've found 'em, Mr Merryweather, and glad enough I am to 'ave been of some service to you." She was a vivacious old lady in a beaded cap with a lively knowledge of the affairs of other people, and just now keenly interested in the new occupant of her bed-sitting-room. "And you mustn't thank me, because I'm only too pleased to bring friends and rel'tives together."

"*Now* what are you cacklin' about, ma'am?" he asked politely.

"Ah," replied the old lady cheerfully, "you'll soon know. We shan't be long now. It'll be as good as a play to see you two meet." She wept and rubbed her eyes. "People may say what they like, but there's nothing in all this wide world to be compared to two lovin' 'earts."

"Let me 'ave my supper," he said patiently, "and then leave me be. I want to 'ave a smoke and a think."

"*You* won't do much thinking," remarked the landlady knowingly, "when you 'ear the news I've got for you. You said your name was Merryweather, didn't you?"

"I don't deny it."

"And you said you'd got friends near 'ere—you'd forgot the address."

"I might have let fall a casual remark," said Bell carefully, as he held the handle of his door, "or statement to that effect. Whatever I said I'll stick to."

"I knew that," replied the old landlady. "I 'ope I can tell a gentleman from a mere common person. Some people look down on sailors and such-like, but I'm not one of that sort. As I often say, where would Old England be without 'em!"

"'Urry up 'with that supper," said Mr Bell.

"Shall I lay for two, Mr Merryweather?" asked the old lady.

"Course not! I'm only one."

"But the lady?"

"What lady?"

"Why," she said, "your wife!" Mr Bell pulled the handle from the door and stood looking at her blankly. The landlady gave a gesture of self-reproval. "That's me all over. I forget what I 'ave said and I forget what I 'aven't said. What I ought to have told you before blurting it out like that was that I've discovered your wife, Mrs Merryweather, in Grundy Street; that she's simply overjoyed to 'ear of you, and I've asked her to come 'ere this evening."

"Then," said Mr Bell solemnly, and shaking the white door-handle in the old lady's face, "you jest listen to me. You've asked her to come 'ere; you can jest jolly well ask her to go away again. I'm not going to see her."

"Well, well, *well*," said the amazed landlady, "'ere's a pretty how-d'ye-do! And she talked so affectionate about you, too, and she says, 'Oh!' she says, 'I do so long to look on my sweet one's face again.' I had the least drop of spirits with her, and we drank your good 'ealth."

"Very kind of you," said Mr Bell doggedly, "but that don't affect my position. When she comes, you get rid of her, and, in future, don't go potterin' about and mixing yourself up in my affairs, because I won't have it. See? I've got plenty to worry about," added Mr Bell fiercely—"more than you think for; and I don't want no interferin' old cat—"

"When you've quite done using language," interrupted the old lady, bridling, "p'raps you'll kindly put back that door-'andle where you found it. Letting you my ground-floor front for a paltry four-and-six a-week don't entitle you to walk about with bits of it in your 'ands. So there, now!" She went towards the kitchen, soliloquising. "Interferin' old cat indeed! *I'll* learn him!"

WALL CHARTS FOR CLASS USE

The Organs of Speech, an enlargement of Fig. 1 in *The Pronunciation of English*. 36" × 36". Printed on card 2s. net. On paper 1s. 6d. net. Cambridge University Press.

English Speech Sounds, an enlargement of the table on p. xiii of *The Pronunciation of English*. 36" × 36". Printed on card 2s. net. On paper 1s. 6d. net. Cambridge University Press.

[P. T. O.]

BY THE SAME AUTHOR

100 Poésies Infantines recueillies et mises en transcription phonétique. Par D. JONES. Illustrations par E. M. PUGH. Leipzig (Teubner), 1907. Relié, 2 M. 20; Broché, 1 M. 80.

An Outline of English Phonetics for foreign students. By D. JONES. Leipzig (Teubner). *In preparation.*

Phonetic Transcriptions of English Prose. By D. JONES. Oxford (Clarendon Press), 1907. 2s.

The Sounds of the French Language. By PAUL PASSY. Translated by D. L. SAVORY and D. JONES. Oxford (Clarendon Press), 1907. 2s. 6d.

Alphabet Organique. Par P. PASSY et D. JONES. Publié par l'Association Phonétique Internationale. Prix 60 c. franco. S'adresser au bureau de rédaction.

A Chart of English Speech Sounds (adapted to the needs of foreigners) with Key Words and Notes. By D. JONES. Oxford (Clarendon Press), 1908. 4d.

Intonation-Curves. By D. JONES. Leipzig (Teubner). 1909.

Scenes from Shakespeare in the original pronunciation. By D. JONES. Published by the International Phonetic Association, 1909. 1s. To members of the Association 7d. post free.

All persons interested in Phonetics are recommended to join the

INTERNATIONAL PHONETIC ASSOCIATION

Subscription 2s. 10d. per annum

Members receive free of charge the **Maitre Phonétique**, the official organ of the Association (Editor: P. PASSY, 20 Madeleine, Bourg-la-Reine, Seine, France; Assistant Editor: D. JONES, University College, London, W.C.).

Prospectus on application

Specimen copy of the *Maitre Phonétique*, 1d. post free.



DATE ISSUED

DATE DUE

FEB 8

MAY 10

MAR 0

MAY 27 '52

English

MAY 11 '30
MAY 25 '35
MAY 11 '36

MAY 25 '35

MAY 4 '37

MAY 6 '37

MAY 20 '38
MAY 20 '39
MAY 3 '39

MAR 20 '40

